

AUGUST 14, 1954

MOTION PICTURE HERALD

Summer Grosses
Hit New Highs

Compo Sponsors
Insurance Plan

**WOMEN AS
EXHIBITORS**

Better Refreshment Merchandising: Drive-in Sales

REVIEWS (In Product Digest): **BRIGADOON, DUEL IN THE JUNGLE, SIDE STREET STORY**

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My Intimate Diary

- by Leo

"Good pictures result from team-work. I'm proud of our team at M-G-M."

—Dore Schary



"Three in a row!"



I was proud of that article in Film Daily last week under the headline: "TOP RESULTS FOR THREE NEW M-G-M ATTRACTIONS." To quote the article: "Leading the trio is 'SEVEN BRIDES' which established a new 21½ year record in its first week at Radio City Music Hall. 'VALLEY OF THE KINGS' in its first 23 engagements is outstanding and 'HER TWELVE MEN' in its world premiere week in Lincoln, Nebraska, finished with a gross greater than any previous attraction except those at advanced prices." Let's set down the folks who made it all possible:

***"SEVEN BRIDES FOR SEVEN BROTHERS" in CinemaScope • starring Jane Powell • Howard Keel • with Jeff Richards • Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based on the Story "The Sobbin' Women" by Stephen Vincent Benet Lyrics by Johnny Mercer • Music by Gene de Paul • Choreography by Michael Kidd • Color by Anasco Directed by Stanley Donen • Produced by Jack Cummings

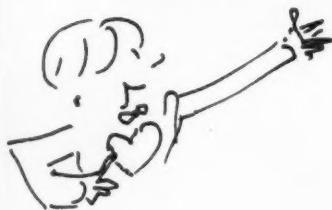
*"VALLEY OF THE KINGS" starring Robert Taylor • Eleanor Parker • Carlos Thompson • with Kurt Kasznar • Victor Jory • and Samia Gamal • Written by Robert Pirosh and Karl Tunberg • Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram • Photographed in Eastman Color • Print by Technicolor • Directed by Robert Pirosh.

*"HER TWELVE MEN" starring Greer Garson • Robert Ryan • co-starring Barry Sullivan • with Richard Haydn • Barbara Lawrence • James Arness • Rex Thompson • Tim Considine • Screen Play by William Roberts and Laura Z. Hobson • From A Story by Louise Baker • Photographed in Anasco Color Print by Technicolor • Directed by Robert Z. Leonard • Produced by John Houseman

** Available in Magnetic Stereophonic, Perspecta Stereophonic or Optical 1-Channel

* Available in Perspecta Stereophonic or Optical 1-Channel

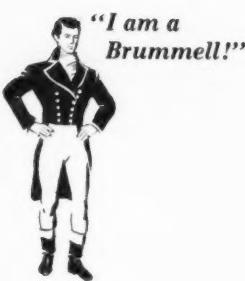
"Brigadoon"
I love you!"



Wish you could have seen our Sales Execs doing hoopla in the projection room at 1540 Broadway last week when "BRIGADOON" was screened for the first time at the Home Office. Better than the famed stage hit was the exultant unanimous opinion. Predictions are that this spectacular musical will be an Academy Award contender, which means that the star, the producer and the director of "An American In Paris" have done it again! Bravo to all the boys and girls of this great show:

* * "BRIGADOON" in CinemaScope • starring Gene Kelly • Van Johnson • Cyd Charisse • with Elaine Stewart • Barry Jones • Albert Sharpe • Screen Play, Book and Lyrics by Alan Jay Lerner Music by Frederick Loewe • Color by Ansco • Directed by Vincente Minnelli • Produced by Arthur Freed

★



Probably the most extensive and most original promotion campaign of years is under way for M-G-M's superb production of "BEAU BRUMMELL." The little figure at left, for instance, will be the Oscar of the well-dressed man, the award in national contests. Just part of the ballyhoo that will tell the world about the magnificent drama whose fame, based on enthusiastic Previews, East and West precedes it. Salutes to you all:

* "BEAU BRUMMELL" starring Stewart Granger • Elizabeth Taylor • Peter Ustinov • with Robert Morley • Screen Play by Karl Tunberg • Based on the Play Written for Richard Mansfield by Clyde Fitch • Photographed in Eastman Color • Print by Technicolor • Directed by Curtis Bernhardt • Produced by Sam Zimbalist

★

A little bird whispered it! The grapevine is carrying it across the nation. The biggest Christmas gift the screen will offer this year is a brilliant musical extravaganza telling the story and singing the songs of Sigmund Romberg. It's "DEEP IN MY HEART" and production has just finished. Those who have seen it forecast it's the Biggest yet in the tradition of the Ziegfeldian-type musicals. Watch for it and thanks to all who had their expert hand in its making:

* "DEEP IN MY HEART" • Based on the Life and the Melodies of Sigmund Romberg • starring Jose Ferrer • Merle Oberon • Helen Traubel • Doe Avedon • Walter Pidgeon • Paul Henreid Tamara Toumanova • with Russ Tamblyn • Paul Stewart • Isobel Elsom • David Burns • Jim Backus • And Guest Stars In the Order of Their Appearance: Esther Williams • George Murphy Rosemary Clooney • Gene and Fred Kelly • Jane Powell • Vic Damone • Ann Miller • William Olvis • Cyd Charisse • James Mitchell • Howard Keel • Tony Martin • Joan Weldon • Screen Play by Leonard Spigelglass • From the Book by Elliott Arnold • Photographed in Eastman Color Print by Technicolor • Directed by Stanley Donen • Produced by Roger Eden

★

In M. P. Exhibitor Magazine's Laurel Award Poll, M-G-M again for the 6th straight year has won the industry's top honor. M-G-M has been voted again: "THE COMPANY THAT GIVES EXHIBITORS THE FAIREST TREATMENT!"



P.S. Watch for more of "My Intimate Diary"

my paw → Leo



KING RICHARD

CINEMA**Scope**
WARNERCOLOR
STEREOPHONIC SOUND

FROM SIR WALTER
STARRING REX
VIRGI
HARRISON·MA



THE CRUSADERS

The Lion-Heart delivers a hefty
boxoffice wallop! Washington
socko! Providence socko!
Kansas City socko!
Rochester socko!
Memphis socko! Baltimore,
Columbus, Buffalo socko!
And the story's the same
across the nation!

AND THE CRUSADEERS

SCOTT'S 'THE TALISMAN'

NIA

GEORGE

LAURENCE

WITH ROBERT DOUGLAS

SCREEN PLAY BY JOHN TWIST

MUSIC BY MAX STEINER

PRODUCED BY

HENRY BLANKE

DIRECTED BY DAVID BUTLER



THE Broken RECORDS CONTINUE!

F SERVICES
a full-rate
or Cable-
less fee de-
rived by a suitable
above or pre-
the address.

g time shown in the

WESTERN UNION

W. R. MARSHALL, PRESIDENT

| SYMBOLS | |
|---------|---------------------------|
| D | Day Letter |
| N | Night Letter |
| I | I-T Int'l Letter Telegram |
| (21) | T Int'l Money Ltr. |

FX-1201

(21)

POLLC50 PD#PHILADELPHIA PENN 4 115PM#
AL LICHTMAN
#20 CENTRY FOX 444 WEST 56 ST NYK:

OPENING DAY OF BROKEN LANCE 10,766 DOLLARS SECOND ONLY
TO THE ROBE AUDIENCE REACTION IS MARVELOUS AND WE ARE
THRILLED TO SEND OFF ANOTHER TREMENDOUS BOX-OFFICE
ATTRACTION FOR YOU BEST REGARDS

:HAROLD W SEIDENBERG FOX THEATRE PHILA=

ANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Play it in GENUINE
4-TRACK HIGH-FIDELITY
MAGNETIC
STEREOPHONIC SOUND

20th Century-Fox's First Production Photographed With
The Revolutionary New Anamorphic Lenses In

CINEMA Scope
SPENCER TRACY in **Broken Lance**

Color by DE LUXE LABS

co-starring ROBERT WAGNER • JEAN PETERS • RICHARD WIDMARK • KATY JURADO
with Hugh O'Brian • Eduard Franz • Produced by SOL C. SIEGEL • Directed by EDWARD DMYTRYK • Screen play by RICHARD MURPHY



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 196, No. 7



MARTIN QUIGLEY, JR., Editor

August 14, 1954

Summer on Broadway

FINE motion pictures at present are dominating the New York entertainment scene (including television, radio and anything else) to a greater extent than any time since the boom days of World War II. The diversity and number of the box office hits now in first run give splendid promise of excellent grosses at theatres of all sizes throughout the country in the weeks and months ahead. It would be necessary to dig far into film history records to match the current Broadway lineup which includes: "The Caine Mutiny," "Rear Window," "Seven Brides for Seven Brothers," "Magnificent Obsession," "Broken Lance," "Living It Up," "On the Waterfront," "Apache," "Susan Slept Here." A number of other splendid attractions are also in first run in smaller New York theatres. Once again it is fashionable to go to the movies. Anyone who does not is missing a great deal.

Film Festivals—Pro & Con

FOR a long time it has been realized in the major film producing capitals of the world that film festivals have been multiplying in alarming and bewildering fashion. One of the principal activities up to now of the International Federation of Film Producers Associations has been to attempt to regulate festivals by endorsing only a restricted number each year.

At the recent meeting of the directors of the International Federation at Locarno, Switzerland, a modest beginning was made in curtailing festivals. In the spirit of compromise—and presumably of preserving long-established festivals in Cannes and Venice from serious competition from newer ones—the organized associations have agreed that there should not be more than one international film festival at which prizes are awarded each year. That was a constructive move—as far as it went. However, there are qualifications, permitting one additional festival at which no formal prizes are given in each continent annually. Also specialized festivals concentrating on a particular type of film such as educational, scientific, children's pictures, etc., are free to continue with the International Federation's blessing without any restrictions. There can be as many of them as the local sponsors can promote.

It is unfair to other film producing countries if the establishment of one festival with a prize annually is meant to maintain the Cannes and Venice festivals in alternate exclusiveness. The regulation concerning one endorsed festival to every continent annually will cause complications. Europe, Africa, Asia, North and South America, and perhaps Australia, are eligible as conti-

nents. If many general festivals are sponsored in a particular year, the whole system obviously will break down.

So far as Hollywood and any major film capital are concerned, participation in a festival must be a major project. The American industry can not participate in all the festivals scheduled because of other commitments of personalities needed as festival guests and the scarcity of films of so-called "festival quality" eligible under the rules of the various committees.

The Venice festival, oldest of all, was organized to promote tourism and then was taken over partially by the Mussolini government as a showcase of Fascism. Now both Venice and Cannes are primarily for tourist promotion. These festivals are not popular in the sense that the average theatre-goer gets a chance to participate. That is in contrast with the basic plan of some of the one-time festivals, as the one last Winter in Sao Paulo, Brazil.

Film festivals are worthwhile when they generate good will for motion pictures and stimulate theatre box-office attendance. They are not worthwhile when they are mainly for the advantage of the local hotel and resort businesses.

The International Federation is to be commended for its first steps in regulating participation in festivals. The American industry for its part must preserve its freedom of action to participate or not in a particular festival, depending on all the circumstances. When Hollywood consents to participate in any festival it needs to be represented by films which are outstanding. Even more important perhaps is the delegation of screen personalities. These individuals need to be representative of the American product colony.

Film festivals are here to stay. Therefore, their number and type should be strictly controlled so that each one will do the best possible job for the industry as a whole, worldwide.

Q Quotable quote—In an article titled "Let's Keep Sex Clean," W. Ward Marsh, respected film critic of the "Cleveland Plain Dealer" wrote, "All I can do, gentlemen of the screen, is to tell you that one day you'll go too far, pile up too much against yourselves, and you'll find that all hell will break loose with the long-suffering joining the blue noses to snap your garter until you bleed at the purse. . . . again! . . . It is more than a crying shame to have just a scene here and there, just a line here and there, just an occasional ad come in for adverse criticism. . . . Don't let the few bcsys who think it's smart pull a fast one and pull you under again."

—Martin Quigley, Jr.

Letters to the Herald

Reel Hobbyist

TO THE EDITOR:

I have been a Motion Picture Hobbyist for the past 33 years. Since 1922, I have read THE HERALD and its predecessors. At that time I also started saving the motion picture companies' advertisements from each issue, and am still saving them. Have them in bound volumes by years.

I also saved stills, some one-sheets, Bill Weaver's "Box Office Record," your 8th and 3rd Anniversary issues and many other items.

I have acquired a collection of stills dating back to 1893 and am adding more to my collection all the time. Recently I acquired one of a movie in which Claire Booth Luce appeared in 1919. Now I am trying for a rare still from an old Mack Sennett comedy. Have one of the few autographed photos of Greta Garbo, acquired in 1928. In later years she refused an autograph, even to her best friends.

In addition to reading THE HERALD from cover to cover each week, I read several fan magazines, two daily newspaper movie columns, and many other articles on motion pictures.

Motion pictures are in my blood, and anything that has to do with them interests me. Harry Aitken, former president of Mutual and Triangle Pictures, Roy Aitken their European representative, Tom Cochrane of Majestic pictures and Harry Benham of Thanhouser are all very good friends of mine, and I enjoy hearing about the old days from them.

I have read Terry Ramsage's "Romantic History of Motion Pictures" and his "Thousand and One Nights" and they are the tops, on the history of the industry.

However, I thought I would enjoy reading the history of the period from 1912 to 1920 from the trade publications, which go into more details. So I spent a very enjoyable week at your office last month, reading your old magazines of that period. My only regret is I did not have more time. Also I spent several hours a day in the still department of the Museum of Modern Art.

I have been asked to display some of my stills, as one of the projects to raise 1,000,000 dimes to build a community center in our town. One of the groups I will display will be one still from each of the "one hundred great motion pictures" listed in your "1953-54 Motion Picture and TV Almanac."

My ambition when I retire is to be a \$1 a year man in a motion picture studio, where I can watch production. It fascinates me, and would prolong my life 10 years.

I am the type of movie customer the companies pray for, as I attend every good picture.

Am going to spend two weeks in Holly-

wood this winter, acquiring stills, and otherwise enjoying the movie capitol.

Have been in the general insurance and auto finance business for the past 29 years, which takes 60 hours of my time a week. I pursue my hobby in the time left.

Would be very happy to hear from any exhibitors having movie stills of any age stored away in their theatre basement or attic. — CLARK WILKINSON, Baraboo, Wisconsin.

[*Mr. Wilkinson's picture, taken when he visited THE HERALD office recently, appears on page 10.*]

Likes 3-D

TO THE EDITOR:

In your August 7th issue I read your article on single-strip 3-D projection and an exhibitor's opinion. I agree with Mr. Lake-man of the Dixie theatre in Haleyville, Ala. I see no reason for not producing and releasing 3-D motion pictures. CinemaScope is good, but for realism you can't beat 3-D.

Good 3-D is still boxoffice as proven by pictures like "Kiss Me Kate," "Hondo," "The Phantom of the Rue Morgue" and "The French Line." The only studio to keep a steady flow of 3-D product was Columbia—and then only a few were played in 3-D.

I do hope Hollywood will realize what they are doing before it's too late. — R. BOEHRINGER, Brooklyn, N. Y.

No Double Features

TO THE EDITOR:

Cartoon carnivals are the most popular attraction we can give our patrons, plus one good picture is all we need to have satisfied customers. Working people do not like double features and these or midnight shows are out at our drive-in theatre.—Exhibitor, Wyoming.

World Organization

TO THE EDITOR:

Thank you for the letter and the article (on world exhibitor organization). Naturally, we are interested in joining with other countries to exchange ideas. Our organization has not attempted anything of this nature, as since the war we have been devoting all of our efforts to building business, and to tackling internal problems.

Recently the Union Internationale de l'Exploitation Cinematographique has been formed. It includes Western Germany and Middle Europe. The spokesman and main office are at 92 Champs-Elysees. Outside of the above organization, we are very much interested in the inclusion of the country of Germany in any worldwide group.—MR. WOLFGANG FISCHER, Zentralverband der Deutschen Filmtheater e.V., Dusseldorf, Germany.

WHEN AND WHERE

August 22: Opening of the Fifteenth Annual International Film Festival at Venice, Italy.

August 23-24: Allied States Association, board meeting, Greenbrier Hotel, White Sulphur Springs, West Virginia.

August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States "Silver Anniversary" convention and trade show, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

August 14, 1954

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On the Horizon

ENTER VISTAVISION

Paramount's wide screen process, VistaVision, will enter the world in the biggest way possible. It will open at the Radio City Music Hall, the nation's most prominent house, early this Fall, and its vehicle will be "White Christmas". The house is the one Paramount early this season chose to house its first demonstration. The picture itself is a worthy medium. It has the old songs of Irving Berlin, and about a dozen new ones, also by him; and it has stars Bing Crosby, Danny Kaye and Rosemary Clooney.

MISS GISH

Lillian Gish is returning after eight years. It will be in Paul Gregory's "Night of The Hunter". For those who've read the book, the information is Miss Gish will play Rachel. The last picture in which the old time screen actress appeared was "Duel in the Sun".

"STAR" PREMIERE

Warners has decided where it will open its costly "A Star Is Born". September 30 at the RKO Pantages Theatre, Hollywood, it will be given a premiere, which the company states, will be "unprecedented, in Hollywood or any place in the world." The Pantages theatre, for years was the scene of the annual Academy of Motion Picture Arts and Sciences presentations of the coveted "Oscars."

CUSTOMERS SPEAK

It may be bad publicity, or it may not; it certainly shows the community how importantly its youngsters regard the local theatre. Mansfield, Ohio, teenagers are petitioning against adult admissions of 50 and 75 cents for those over 12. They are asking admissions of 35 cents for those between 12 and 16, and plan to present their case to the city council.

EUROPEAN POOL

American companies take note: European co-productions are proving successful and that long-rumored European production "pool" may be a reality in

the not too distant future. The latest bulletin of the French National Film Center reports that Franco-Italian co-production accounted for 22.4 of all French grosses in 1953, compared with only 4.9 in 1951. It is further reported that between 1949 and 1953 France made 547 films, 108 of which were co-productions and which, ostensibly would never have been made had there not been a pooling of money, technicians, talent, and material of the participating countries.

MUSIC, MUSIC

Art Stanisch, manager of the Kentucky theatre in Louisville, knows that music hath power to soothe the savage breast and he has applied this knowledge to practical purpose. Plagued at the theatre by vandals, Mr. Stanisch devised the idea of placing a record player in his lobby on which he continuously plays the quiet, soothing music of the Decca release of the soundtrack from "Magnificent Obsession." The music successfully tranquilizes potential vandals and no outbreaks have since been reported at the theatre.

TREND

Not far off, by present indication and recent trend, lies the time when more pictures will be coming from risk-splitting, profit-sharing production ventures (see Hollywood Scene) than from wholly-administered studio producing projects.

DIAMOND PUBLICITY

Sponsoring an amateur baseball team, which most often means uniforms and equipment, may really pay off a theatre. An example is the E. M. Loew Drive-In Theatre, Providence, which is backing a team in the Amateur League there. This team now is leading the league and drawing crowds and newspaper headlines; and its players are personally popular. The free publicity has been invaluable.

Floyd E. Stone—William R. Weaver—Mandel Herbstman



THE CONVENTIONERS. Posed at luncheon at the Faust Hotel, Rockford, Ill., are members of the United Theatre Owners of Illinois, a TOA affiliate. They discussed print shortages, forced sales, high terms, and other matters, and urged support to development of new product. In the front row are Jim Lamb, August Marchesi, Fred Le Kander, James Marchesi, John Koletis, George Kerasotes, the unit's vice-president; Oscar Granquist, Ralph Byler, George Gaughan, Dave Jones, and a guest. Rear, Don Johnson, William Keller, Russell Lamb, Mrs. Fred Good, Fred Good, Tyler Bastian, Emil Carpenter, O. H. Bastian, George Carpenter, Robert Danico, Hans Balle, Earl Trotter, Clyde Sheppard, Howard Lindroth, Albert Johnson, Bill House, Ben Kvitek.

This week in pictures



TELLING THE PRESS in San Francisco about Warners' "King Richard and the Crusaders". David Butler, director, second from left, has luncheon with Fred Johnson, "Call-Bulletin"; William Hogan, "Chronicle"; Hortense Morton, "Examiner"; and Emilia Hodel, "News".

SENDING OFF the man who will make "Magic Fire", the life of Richard Wagner. Republic president Herbert J. Yates, left, says goodbye in New York to producer-director William Dieterle, and Mrs. Dieterle, as they leave for Munich.

CLARK WILKINSON, who is something of a scholar in the ways of the motion picture, wrote us a spate of observations the other day. For Mr. Wilkinson's letter, please see page 8.



TELLING THE PRESS in Chicago about RKO's "Susan Slept Here". Producer Harriet Parsons, left, with Essaness circuit owner Ed Silverman; Tina Vicini, "American"; Anna Nangle, "Tribune"; and Eleanor Keen, "Sun-Times."





by the Herald

CHARLES EIFELD, his wife, and daughter Linda, as they arrived in New York Tuesday in the "Queen Mary". The vice-president of 20th-Fox in charge of advertising said he set up promotion plans for "The Egyptian" in conferences at the English, Scandinavian, and Spanish, French, and Italian offices. Also, that he surveyed exhibitor requirements in CinemaScope exploitation. The medium, by the way, is having "fantastic" acceptance, he said. It is in the same stage in Europe, aided by foul summer weather, that it was last year in this country. See story on page 12.



by the Herald

THE VISTAVISION REPRESENTATIVE. Yes; that's what William Holden, otherwise an actor of prominence, and now an owner of a production company, was. He returned to this country last week and talked in New York to trade writers, after two months visiting in the Far East with exhibitors. They like VV because it involves practically no expense, he said.



by the Herald

STANLEY HAWES, who produced the Australian Government's "The Queen in Australia," was guest at a reception in the Australian Consulate, New York, Monday evening. He is seen above with Al Deane, left, of Paramount, and E. S. Clark, Consul-General. The picture is being sold states rights here.



THE CROWDS CAME. Paramount's Alfred Hitchcock thriller, "Rear Window", opened August 4, at the Rivoli, New York, proceeds going to the American-Korean Foundation. At the right, Henry Luce III, and Ambassador to Italy Claire Booth Luce.



by the Herald

PREDICTING A GROSS OF \$35,000,000. Bernard Jacon, IFE sales vice-president, is the prognosticator. The occasion was a New York luncheon, part of the first sales meeting, introducing the field staffs to the trade press. With Mr. Jacon are Irwin Shapiro, distributor; Sam Kornfield, 20th-Fox; Ralph Serpe; E. R. Zorgnotti, executive vice-president; and, right, Jonas Rosenfield, Jr., advertising vice-president.



by the Herald

TOM O'BRIEN, British film industry labor leader and a Member of Parliament, visited Quigley Publications en route to the IATSE Cincinnati convention. Mr. O'Brien also will see Hollywood.



COMPO OFFERS INSURANCE PLAN

Advantages of Group Premium Available for Employers of Less Than 25 People

Preparations for a group insurance plan to be available to all its members, no matter how few the employees, were announced this week by the Council of Motion Picture Organizations.

The plan, as developed by COMPO with the John Hancock Mutual Life Insurance Company, would give firms the benefit of group insurance as well as lower rates otherwise available only to firm with 25 or more employees. Thus many small theatre operations would be able to put their employees under the group insurance plan. Through COMPO, as if its contributors were really a part of one large corporation or entity, individual firms not otherwise eligible to participate in such a plan because of their size, might now be able to do so at a very modest cost, expected to average about \$1 a month for each thousand dollars of insurance.

Questioning Members

To find out approximately how many exhibitors would like to participate in the plan—necessary to compute the cost to each contributor to the plan, COMPO is sending out forms to all its members, and asks that they be returned whether or not the recipient wishes to participate.

In its letter to members, signed by Robert W. Coyne, COMPO special counsel, COMPO emphasizes that the Council is not attempting to sell exhibitors such a program, but merely trying to find out if exhibitors would be interested in it as a COMPO service. COMPO would not incur any expense or profit from the plan. All administration costs would be absorbed in the premiums and the advance which COMPO would make to start the plan would be repaid in the first premiums.

In its presently tentative make-up, the plan would provide for maximum policies of \$5,000 for proprietors, partners, officers and executives; \$1,000 for ushers, and \$2,500 for all other employees.

The chief advantages of the plan, as set forth in a COMPO fact sheet, are that it:

1) Gives coverage to officers, owners and employees regardless of age or physical condition;

2) Strengthens employer-employee relations;

3) Permits the writing of policies at low rates only available through a group plan; and

4) Can be superimposed upon any other group insurance presently carried by association members.

All employers with one or more employees can be covered under the plan provided that COMPO is able to obtain a minimum coverage of 600 lives. The group insurance will be available to COMPO member associates as well as individual COMPO theatres.

Premiums are paid by employers, as state laws do not permit an association group life insurance plan to accept contributions from employees. COMPO further emphasizes that replies to its questionnaires will not commit the senders or commit COMPO since no application for insurance is involved at the present time.

In a statement this week, Mr. Coyne said that the plan "is the result of an inquiry made by me to Sam Pinanski, one of our three co-chairmen, who is a director of the John Hancock Mutual Life Insurance Company, following several queries by theatre owners and others as to whether such a plan would be feasible for the motion picture industry." Details, he added, were worked out by company specialists and officer and administrative personnel of COMPO.

Charity Federation Sets 1954 Goal at \$1,250,000

HOLLYWOOD: The Motion Picture Permanent Charities Committee has set a goal of \$1,250,000 and earmarked allocations for 17 major health and welfare agencies in their 1955 campaign getting under way in September, Regis Toomey, president of the film industry charity federation, has announced. The goal is \$25,000 greater than that for 1953. Beneficiaries of the federation include the community chests and Red Cross chapters of Los Angeles, Burbank, Glendale, Santa Monica; as well as the American Cancer Society, the Los Angeles Y.M.C.A., the Los Angeles County Heart Association, the Sister Kenny Foundation and the Will Rogers Memorial Hospital.

Prepare Agenda for Drive-in Convention

SAN ANTONIO: Nationally known speakers are being lined up for the convention here August 22-24 of the Texas Drive-in Theatre Owners Association at the Plaza Hotel, it is announced by Preston Smith, president. The unit will host a gathering of the International Drive-in Theatre Owners Association.

Arthur Landsman has been named general chairman. He will be supported by Al Reynolds, program chairman; Tim Ferguson, finance committee; Eddie Joseph, nominating committee chairman; Gene Muller, registration chairman.

Among the expected speakers are Charles Einfeld, 20th Century-Fox vice-president; R. J. O'Donnell, vice-president and general manager of Interstate Circuit; William R. Foreman, vice-president, Pacific Drive-in Theatres, and others.

Einfeld Optimistic On Europe

Charles Einfeld, 20th Fox vice-president in charge of advertising, publicity, and exploitation, returned to New York Tuesday after six weeks in Europe, and reported that:

CinemaScope installations are being made in large number.

Exhibitors are welcoming the medium with the same enthusiasm their brethren displayed here.

Theatre business is "terrific," aided by poor summer weather.

CinemaScope attractions have benefited from this, and also from tremendous public interest comparable to that shown here.

Mr. Einfeld conferred with company managers in Great Britain, Scandinavia, Italy, and Paris on promotion of "The Egyptian," including the demonstration reel. He also surveyed the market to ascertain the peculiar requirements for promotion of CinemaScope pictures. And he said that Joseph H. Moskowitz, company vice-president now in Europe, is negotiating with British independent producers. The pictures they make, he said: will be made in CinemaScope; be distributed by 20th Fox in the proper markets; be "big pictures" as suited to CinemaScope; be financed, when necessary.

There is an "open" market in the United States for British product, Mr. Einfeld said he believes. Additional pictures are needed at this time, and the company needs a "flow of product." The 20th Fox executive added he found all over Europe the feeling in the industry that Spyros Skouras, company president, was a "hero." He also believes the industry will soon have its greatest prosperity.

[Picture on page 11]

20th-Fox Buys Eastern Rights to "John Silver"

SYDNEY: By investing what is described as "a considerable sum" in "Long John Silver," CinemaScope production currently being filmed here by Treasure Island Pictures Pty., Ltd., 20th Century-Fox has obtained the Eastern Hemisphere distribution rights to the film. The deal was announced jointly by producer Joseph Kaufman and the local 20th-Fox chief, Sydney Albright. The picture stars Robert Newton and is budgeted at approximately \$1,000,000. Besides the CinemaScope version, a conventional print also is being filmed. Treasure Island Pictures has retained Western Hemisphere rights.

Opens Arkansas Drive-in

United Theatres has opened the Rivervue on River Road, Morrilton, Ark. The 400-car house cost over \$40,000.

**"SEVEN BRIDES
FOR SEVEN BROTHERS'
MUSICAL THAT TOPS ALL OTHERS!"**



BIGGEST 2nd WEEK
(Holiday or Otherwise!)
**GROSS IN MUSIC
HALL HISTORY!-**

Just as it was THE BIGGEST 1st WEEK GROSS (holiday or non-holiday) in the entire 21½ years history of the Hall. And at press-time it was headed for THE BIGGEST 3rd WEEK GROSS ever at the Hall except for M-G-M's "Rose Marie" playing a 3rd week at Easter!

*
FIRST 15 CITIES NATIONWIDE SENSATIONAL!

Tops M-G-M's Mightiest!

105% of "MOGAMBO"

147% of "EXECUTIVE SUITE"

141% of "LONG, LONG TRAILER"

—*—
(Next Music Hall Triumph: M-G-M's "BRIGADOON"!)

HOT SUMMER PRODUCT SETS NEW FILM CLIMATE

Distributors Put Best Foot Forward to Capitalize On Summer Trend

by MANDEL HERBSTMAN

Just take a casual stroll along New York City's Broadway any one of these August days and one is immediately struck by the robust lineup of product. Glittering and beckoning from the marquees of the famous showcases are the strongest-pulling pictures on the companies' release schedules. Rarely, if ever, has Broadway offered such a rich array of attractions at one time during the summer months.

Quite obviously this marks something of an innovation. Generally in the past, with some exceptions, the companies waited for the fall season to usher out the summer doldrums before unveiling their top-grade pictures. The innovation has been a resoundingly successful one. Theatres showing the major product the past weeks have teemed with people and twisted with lines.

TV and Vacationers Have Changed Picture

An explanation of the strong summer product and the resultant box office boom is offered by Montague Salmon, veteran showman and managing director of the Rivoli theatre, which opened last week with Paramount's "Rear Window."

Observes Mr. Salmon: "Times have changed. For one thing important TV programs which might keep the people at home are off the air for the summer. Another factor is that the influx of vacationers to Broadway in recent years has multiplied greatly." This, he said, explains "the major summertime attractions and the gratifying public response." Mr. Salmon pointed out that many Broadway houses this year broke records for the first week in August.

Excellent first run business was not confined to New York. A check shows that the strong product draws the customer in just about every situation throughout the country.

Cites New Records For Chicago Theatres

Expressing the condition aptly last week was William Heineman, United Artists distribution vice-president. "That old bugaboo summer has changed," declared Mr. Heineman. As one example, he cited the Chicago territory and said "U.A. is doing the biggest business ever there with 'Apache,' now playing in 45 first break houses." And he added the picture was outgrossing "Moulin Rouge," "African Queen," and other hits.

Advertising budgets have been kept on par during the summer months. As S. F. Seadler, MGM director of advertising put it: "Great pictures know no season." He cited

DOWNING HAS A WORD FOR IT: EXCELLENT

One of the happy sights in New York the past weeks has been the never-ending lines spilling around the stately Music Hall where MGM's "Seven Brides for Seven Brothers" is playing with a stage show. As one might guess, a new record was broken. According to Russell V. Downing, president and managing director of the theatre, a record gross was set for two weeks and four days on Monday with a take of \$480,000. The small miracle was explained modestly by Mr. Downing: "When you have an excellent picture and excellent stage show you do business."

the gross figures for "Seven Brides for Seven Brothers" and asserted that "you couldn't do better in any season."

Among the theatres along Broadway proudly sporting lines were: the Music Hall, featuring MGM's "Seven Brides for Seven Brothers," with Howard Keel and Jane Powell; the Capitol where Columbia's hit, "The Caine Mutiny," is playing, with Humphrey Bogart, Van Johnson and Jose Ferrer; the Warner theatre, where "This Is Cinerama" is ever popular; at the Astor theatre, Columbia's "On the Waterfront" with Marlon Brando was a big crowd-drawer; Universal-International's "Magnificent Obsession" with Jane Wyman and Rock Hudson had the patrons lining up at Loew's State theatre; Paramount's "Rear Window" with James Stewart and Grace Kelly was attracting the throngs to the Rivoli.

More Big Ones Still to Come

Others bringing the patrons in droves were 20th Century-Fox's "Broken Lance" at the Roxy in CinemaScope, with Spencer Tracy; Paramount's "Living It Up" with Dean Martin and Jerry Lewis at the Criterion; United Artists' "Apache" with Burt Lancaster at the Mayfair; RKO's "Susan Slept Here" with Dick Powell at the Victoria; and Warner Bros.' "Duel in the Jungle" with Jeanne Crain and Dana Andrews at the Paramount theatre.

Still more big ones were on the way up for the summer months, such as MGM's musical "Brigadoon" for the Music Hall and 20th Century-Fox's "The Egyptian" for the Roxy theatre.

The trend of outstanding summertime pictures was not only restricted to the Broadway showcases. The so-called art houses skirting the main stem also were boasting a strong array of class productions.

The Normandie featured U.A.'s "The Adventures of Robinson Crusoe"; the Paris theatre had Charles Laughton in the U.A. release, "Hobson's Choice"; the Fine Arts was opening August 16 with Walt Disney's "The Vanishing Prairie"; the Sutton theatre doing well with U.A.'s "Man with a Million," with Gregory Peck; and at the Plaza theatre, MGM had "Valley of the Kings" with Robert Taylor and Eleanor Parker. On Wednesday MGM's "Her 12 Men" with Greer Garson opened at the Trans-Lux 60th Street.

Most of the pictures were greeted enthusiastically by the New York critics, many of them trotting out their most rapt adjectives and devoting more than the standard amount of space to the pictures.

The response to good product was reflected on the New York Stock Exchange. Practically every motion picture and theatre stock listed on the Big Board closed at new highs for the year Tuesday. Among the issues setting new highs at the Tuesday check were: American Broadcasting-Paramount Theatres, Columbia Pictures, Paramount Pictures, National Theatres, Stanley Warner Theatres, 20th Century-Fox, and Universal. Those at, or near their highs for the year included Loew's and Warner Bros.

Cite Higher Rate for Theatre Advertising

About 90 per cent of the nation's newspapers with circulations greater than 250,000 charge higher advertising rates for theatres than for other types of advertisers, it is shown in every survey compiled by Howard Bryant and Dick Pitts for Theatre Owners of America.

It was emphasized that the survey was not conducted for the purpose of planning an "attack" upon newspapers charging premium rates, but rather to obtain facts and figures that might be of value to the local exhibitor.

The marqueses spread across the opposite page represent a quick glance at New York's Broadway on a typical afternoon this week. From the Paramount at 43rd Street to the Capitol at 51st, Times Square veterans cannot remember a more powerful array of product. The same pictures, or others equally strong, were playing this week in every key city across the land.

HERALD pictures by Floyd E. Stone.



Bogart's for
"African Queen"



PARAMOUNT HAS CORNERED THE MARKET ON OSCAR-WINNERS

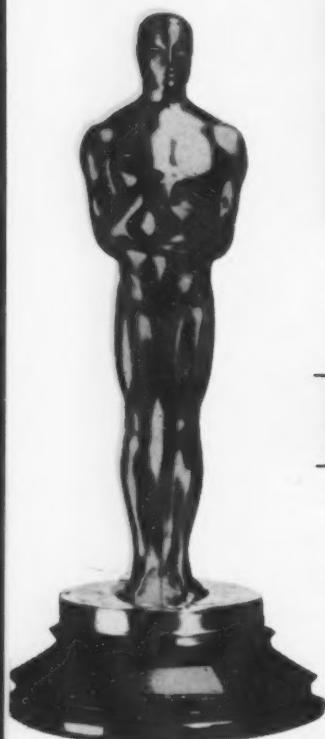
for
"A sock comedy
that will keep
ticket windows
humming and be
liked by the masses!"

— reports Variety

Rich man, rich man... will she pick
the one who's always a tycoon
— but never a bridegroom?



HUMPHREY AUDREY
BOGART · HEPBURN



Holden's for
"Stalag 17"



Sa
... the chauffeur's

WALTER HAMPDEN · JOHN WILLIAMS ·

Produced and Directed by **BILLY**

Written for the Screen by **BILLY WILDER, SAMUEL TAYLOR** and

Hepburn's for
"Roman Holiday"

She's not social but she's
sociable...this chauffeur's daughter
who drives—millionaires wild!



Rich man, rich man...will she pick
the playboy who carries champagne
glasses in his pants' pocket?



EY WILLIAM
URN·HOLDEN

brina

daughter who learned her stuff in Paris!

MARTHA HYER · JOAN VOHS
WILDER
ERNEST LEHMAN · From the play by SAMUEL TAYLOR

Wilder's for
"Lost Weekend" and
"Sunset Boulevard"

Terry Ramsaye Says

• • • • •

WITH a considerable questioning of policies and purposes, one learns that there has been launched a proposal for an "international film festival," of "first magnitude," to be held in Paris in 1955 or '56 "to celebrate the sixtieth anniversary of the invention of the motion picture by the Lumieres" of France. This emanates from a recent meeting of the Federation of Film Producers Associations in Locarno, Switzerland. One can wonder what purpose is to be served by such an event, except to create a publicity focus for activities in behalf of the French film industry. The subject is dusty and timeworn. The basic assumption that the Lumieres invented the motion picture is incorrect. This has long been established, notably of record by Terry Ramsaye's correspondence with Louis Lumiere of Lyon, circa 1921-29. There is very much to the credit of the brothers Lumiere in the history of the motion picture and they have been modest in their claims, unlike some of their countrymen. There is that about the international scene and the complexities of the many political and economic situations which would suggest that this is no time for the world industry to sit down and talk about the dim yesterdays.

Louis Lumiere, years ago, stated that his motion picture device, known as the Cinematographe, was derived by him from the Edison peep-show Kinetoscope, which was on display in Paris. While an ingenious and successful machine, it did not bring any new basic principles to bear. It did, in the initial years, contribute much to the young cinema tradition, around the world.

Further, to be viewed and admitted as a text of publicity and propaganda now the indications are distinctly unfavorable. Very few persons know, or are in any way interested in the origins and history of the motion picture, as this writer has occasion to know. Experience in an impressively expensive fashion was had by the British industry not so long ago in its headlong and ill-advised drive to claim England as the home of the motion picture in a production entitled "The Magic Box." That elegantly made, but ill-founded and ill-fated picture, financed by the government, was initially calculated to show that one William Friese-Greene was the inventor and father of the motion picture. That was amply reported in the trade press of the United States, and again in the lay press of New York and London. The subject did not make any

deep impression, although it created quite a shindy in print.

In the early years of the industry the Lumiere device was looked upon by all authorities in the United States as an infringement on the Edison inventions of 1889 et seq. Since the Edison motion picture machines were not patented in France, or elsewhere abroad, the Lumiere mechanism could be an infringement only when imported into the United States. That was done with a great abandon and much ensuing controversy in the courts. The few surviving in the industry who had contact with the name Lumiere associate it with trouble. The prospects of a world jubilee do not seem promising. It intends the U.S. industry no good.

Meanwhile Britain does not raise a murmur about Robert W. Paul her own foremost film pioneer.

Warner's 9-Month Net **\$2,536,000**

Warner Bros. Pictures, Inc. and subsidiary companies report for the nine months ending May 29, 1954, a net profit of \$2,536,000 after provision of \$2,250,000 for federal taxes on income and after a provision of \$300,000 for contingent liabilities. Included in the net profit for the nine months is a profit of \$772,000 from the sale of capital assets, before provision for federal taxes thereon. Film rentals, sales, etc. amounted to \$49,506,002.

The net profit is equivalent to \$1.02 per share on the 2,474,337 shares of common stock outstanding or reserved for exchange at May 29, 1954.

For the corresponding nine months last year the operations of Warner Bros. Pictures, Inc. for the three months ending May 30, 1953 and of the old Warner Bros. Pictures, Inc. for the six months ending February 28, 1953 (after eliminating net profit from domestic theatre operations), showed a combined net profit of \$2,129,000, after provision of \$3,034,000 for federal taxes on income and after provision of \$150,000 for contingent liabilities.

JOHN DAVIS of the Rank organization has returned to the ancient charge that "only in America is it difficult to get a fair showing" of British films. Considerable question might be raised with Mr. Davis as to what would be a fair showing in this country, particularly in view of even the British audience preference for the American product. What is fair? He says: "We are even told the accents of our players are not understood by Americans, but Hollywood is using the same British actors and actresses we use in our films with no special voice training." This would make it seem possible that the British might profitably study the American method of keeping the characteristics of British diction internationally acceptable. They will never succeed in making over American ears.

Ernest Emerling editor impresario of "Movie Memo," MGM publicity vehicle, stands for something about so long, and then speaks out. Like some of the rest of us, he is fed up with nudity and cheesecake in motion picture publicity. To give expression to that, "Movie Memo" has just appeared with a challenging special section, entitled "Dressed up Pin-ups." It contains eight pictures of screen beauties with nearly all their clothes on. The effect is charming.

TV Set Production Off For 21-Week Period

WASHINGTON: Television set production during the first 21 weeks of this year was almost one-third below the comparable 1953 period, according to the Radio-Electronics-Television Manufacturers Association. The association said 2,301,005 sets were produced during the 1954 period, compared with 3,309,757 sets in the like 1953 weeks. May output of television sets was put at 396,287 units compared with 481,936 sets last May. The group blamed the May drop largely on a strike in one large plant. Of the total 2,301,005 sets produced during the first 21 weeks of this year, 7,713 sets were color sets and 537,052 units included UHF tuning facilities. Of the 7,713 color sets produced, just under 3,000 were produced in May.

Ad Stresses Movies as Year Round Business

The 23rd in the series of Council of Motion Picture Organizations ads which appeared in "Editor and Publisher" July 31 stresses the change in show business tradition which has made the movies an all year round business.

"There is no holding back the 'big ones' awaiting the resurgent Fall season," the ad says, pointing out that schedules of the major producers indicate that some of the most important and costly motion pictures ever to emanate from Hollywood are being shown in the theatres this summer.

Commercial TV Ready In Britain

LONDON: Royal Assent has now been given to the Government's Commercial Television Bill, which accordingly becomes law.

The names of most of the members of the Independent Television Authority set up under the act have been announced. Sir Kenneth Clark, who has been chairman of the Arts Council since last May, becomes chairman of the Authority; and Sir Charles Colston, an electrical engineer and recently chairman of Hoover Ltd., becomes deputy-chairman.

The Television Act authorizes the appointment of eight other members. The names of seven have been announced. They are Lord Aberdare, honorary adviser to the J. Arthur Rank Organization's set-up of children's films in 1948; Lt. Col. Arthur Chichester, chairman of a fabric manufacturing firm; Sir Henry Hinchcliffe, director and president of the Manchester Chamber of Commerce and president of the Association of British Chambers of Commerce; Dr. T. J. Honeyman, director of the Glasgow Art Gallery and rector of Glasgow University; Miss Margaret Popham, formerly principal of the Cheltenham Ladies' College; Mr. C. B. Thorneycroft, a former general secretary of a trade union, and Miss Dilys Powell, the "Sunday Times" motion picture critic.

Ardent supporters of "commercialism" in TV may well feel that the Authority is weighted too heavily on the side of the arts. The still-to-be-named eighth member may right the balance.

Programme contractors to the new Authority are to be appointed within the next two months. They will be limited to two or three big companies who must satisfy the Authority that they can produce programmes of the required standards. They must also have sufficient financial resources—estimated at £3 million to £4 million each—to sustain programmes during the early years of competitive TV.

Cinerama will be installed in the London Casino in accordance with an agreement just signed by Sidney H. Murley on behalf of Robin International, Inc. The contract will run for one year. Present lessees of the Casino are Tom Arnold and Emile Littler. Mr. Murley has tentatively set September 28 for the Casino opening of "This Is Cinerama." In the meantime he plans to visit the continent to close similar deals in France and Germany.

▽

Further evidence of increasing stability in the exhibition business here is seen in the just issued preliminary trading results of Shipman & King Cinemas Ltd. for the year ended April 3, 1954.

Group net profit is shown as £135,864, comparing with £123,529 in the previous year. Taxation is given as £83,098 against

BRITISH LEADERS

MEET ON EADY

by PETER BURNUP

LONDON: Leaders of the several organizations involved in the Eady levy dispute, with their officers, came face to face to discuss suggested plans for settlement Tuesday in a three-hour meeting in the Cinematograph Exhibitor Association's Council Rooms. Most of the time, it was reported, was devoted to examination of pertinent figures produced by both sides. Representatives will meet again September 1.

£77,251. £21,000 has been carried to reserve against £12,000. Current assets are £58,548 against £33,501.

Shipman & King with 41 choicer theatres, most of them in solus positions, are regarded as being among the leaders of the independent circuit field.

International Affiliates Formed by McCarthy

John G. McCarthy, formerly Motion Picture Association of America and Motion Picture Export Association vice-president in charge of international affairs has announced the formation of a new company, International Affiliates, Inc., with offices at 610 Fifth Ave., N. Y. James Morton-Smith is vice-president and treasurer of the organization.

The new organization will be active in the international field generally, with particular emphasis on motion pictures. It will participate in the financing of motion pictures, particularly co-productions aimed at the international market, and will also serve as producers' representatives in the American market. Public relations, promotion and publicity, international trade and international currency transactions are also included in the scope of operations.

Arrangements have been concluded for representation in the U. S. of N. Peter Rathvon's productions in western Europe, including "No Way Back." The unit also is representing in the U. S. Georges Lourau, French producer. Mr. McCarthy will leave for Europe August 17.

Mexico Exhibitors Agree to Pay Striking Employees

MEXICO CITY: Exhibitors here voluntarily paid their employees, members of the National Cinematographic Industry Workers Union (STIC), \$48,000 as wages during the recent six-day strike, in which STIC members had demanded a 35 per cent pay increase. STIC accepted the Labor Ministry's plea to postpone for three weeks—from August 7 to August 28—the strike which aims at 120 theatres, 30 in Mexico City and the remainder in the provinces. During the three weeks negotiations will continue in an effort to avert a shutdown.

Johnston Hits Foreign Subsidies

Despite "great pressure" the Motion Picture Export Association does not now have any subsidy agreements with any foreign government, Eric Johnston, president of the MPEA, told members of the Independent Motion Picture Distributors of America at a luncheon meeting in New York Monday.

At the invitation of Arthur Mayer, president of the IMPDA, Mr. Johnston discussed provisions of the new film agreements with France and Italy, of which IMPDA members had been especially wary. He told the gathering that there was no wish on the part of the organized American industry to interfere in any way with the importation and distribution of foreign films in the United States. IMPDA members showed particular interest in developments in the international agreement field which could have a bearing on Italian Films Export operations in the U. S. As long as there is an I.F.E., said one, independent exhibitors will have difficulties in obtaining distribution rights to top Italian films.

In response to a question, Mr. Johnston said that while he had no official information, "rough estimates" of I.F.E.'s subsidy payments in three years were that they amounted to between \$4,000,000 and \$4,500,000. He added that he believed that the entire subsidy payments under the agreements ending this fall had been used up.

The MPEA chief said he had made repeated efforts to end the subsidy phase of the Italian agreement. He recalled that he had succeeded in having the original subsidy payment reduced from 12½ per cent to 10 per cent and that it has been eliminated entirely from the new agreement.

U. S. Product Continues Dominant in Sweden

WASHINGTON: U.S. feature films have held their grip on the Swedish theatre market over the last five years, according to the Commerce Department. Film chief Nathan D. Golden said that during 1953, U.S. films accounted for 190 or about 59 per cent of the 324 feature films released in Sweden, compared with 58 per cent of the 292 features released there in 1949. He declared that as of January 1, 1954, there were 2,494 theatres in Sweden exhibiting 35mm films.

Autry-Rogers to Appeal

HOLLYWOOD: Spokesmen for Gene Autry and Roy Rogers confirmed reports that their principals, who sued Republic Pictures in connection with the latter's right to sell for television old pictures in which they appeared, intend to petition the Supreme Court to hear an appeal from the verdicts returned in their respective cases.

A LOST HERITAGE THAT COULD



ONLY BE CLAIMED BY GUNS!

HERBERT J. YATES
presents

OUTCAST

BY
TRUCOLOR CONSOLIDATED

starring

JOHN DEREK · JOAN EVANS

with
JIM DAVIS · CATHERINE MCLEOD
BEN COOPER

Screen Play by JOHN K. BUTLER and RICHARD WORMSER
Based upon an Esquire Magazine Story by Todhunter Ballard

Directed by WILLIAM WITNEY
A REPUBLIC PICTURE
REPUBLIC PICTURES CORPORATION

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

ALL THE operating theatres and drive-ins in the United States and Canada will be anamorphically equipped within six months, Robert Gottschalk calculates, and the rest of the theatres around the globe will follow, a little more slowly but no less surely, this swift example.

The young inventor of the Super Panatar lens and president of Panavision, Inc. bases this calculation on the mounting rate of Super Panatar installations (35 to 40 pairs per day) and on informed reports of sales by other suppliers of equipment in general kind. It will be a rare cinema indeed that will try to go along on the old pre-anamorphic plan—and a rare time it will be having in trying to find product for its 3-by-4 screen—by the time 1955 has set in, he believes, but he does not believe that the reaching of saturation point in the installation of anamorphic equipment will denote the arrival of the industry at the state it terms standardization. He thinks standardization would be the worst thing that could happen to the motion picture business now or in the future.

Cameras for Divers and Hunters

Inventor Gottschalk's convictions concerning the baleful effects of standardization are deep-rooted, so he's taking steps to prevent it. He's been doing that for years and intends to keep on. It was standard procedure, until late in the last decade, for producers making under-water scenes to sink a pre-focussed camera aimed at the center of action and hope for the best. It had to be re-surfaced for focussing when it missed, which it always did. Researcher Gottschalk and his long-time associate, John R. Moore, now vice-president of Panavision, Inc., took steps to unstandardize that clumsy system. They built a mechanically-focussing camera and under-water blimp that has cut the cost of under-water picture production to a fraction.

And while doing it they studied the refractive nature of water, as compared with air, and began, first in quest of wide-angle lens specifications that would solve the problem of the water-air differential, the experiments that led to the perfection of Super Panatar. (On another level of activity, meanwhile, the young man had solved the problem of the big-game hunter who wants his prey's picture as well as its pelt, by inventing a gun-barrel camera synchronized with the trigger).

Will Present Standardization

The Gottschalk provision against the setting-in of an industry standardization that could be as paralyzing in its influence as the one thrown overboard 18 months ago is called the Micro Panatar.

It is a printing-lens (to use the simplest term) for use in film laboratories.

The first Micro Panatar has been installed at the Technicolor laboratory in Hollywood. Its function is to convert any-sized picture to any-other-sized picture. Its range is from 1.33-1, the old standard, to 3-1, which is a short way of saying it can convert a CinemaScope picture to any of the lesser-width, or a VistaVision picture to CinemaScope's aspect ratio; a straight Academy-aperture film to a squeeze-print job, or vice-versa. To be sure, some pictures filmed long before present policies of inclusion and exclusion came into general practice resist the more extreme conversions, but nearly everything filmed since January of 1953 admits of liberal change.

Two major studios already have utilized the Micro Panatar installation at Technicolor, and Inventor Gottschalk is installing the equipment, studio by studio, as rapidly as is practicable. A trade demonstration of results obtained with it so far is to be given within the fortnight.

As to standardization, Robert Gottschalk says the only standardization the trade need look forward to, in view of Super Panatar and Micro Panatar and/or their equivalents, is standardization of the ability of every exhibitor, by rotating his presentations dimensionally and proportionally from picture to picture, to complete and forever prevent standardization from getting a foothold.

THREE pictures were started and others finished during a generally optimistic Hollywood week. Box office reports from everywhere indicated the summer boom was nationwide. The California Department of Industrial Relations reported craft workers in the studios had averaged weekly earnings of \$130.38 for 43.2 hours in June, a new high. Although logic and precedent argue against sustained continuance of either of those happy conditions, people engaged in this branch of the amusement business thrive on pleasant news and their product reflects their contentment. A total of 34 pictures were in camera stage at weekend.

Over in Ireland Moulin Productions was at work on "Moby Dick" for Warner Brothers distribution. John Huston is producer and director of this project in CinemaScope and Technicolor which has Gregory Peck, Leo Genn, Richard Basehart and others in its cast.

Walter Mirisch, executive producer of Allied Artists, set cameras in motion on his personal production, "The Annapolis Story," in Technicolor, which has a cast that includes John Derek, Richard Jaeckel, Alvy Moore, Pat Conway, John Kirby and L. Q. Jones.

Hal Chester Productions began filming "Crashout" for Filmakers release. Chester

THIS WEEK IN PRODUCTION:

STARTED (3)

A-A

Annapolis Story

WARNER

Moby Dick (CinemaScope; Technicolor)

FILMMAKERS

Crashout

COMPLETED (4)

COLUMBIA

Seminole Uprising

LIPPERT

Black Pirates (Salvador; Ansco)

IND.

Unchained (Bartlett)

RKO

Cattle Queen of Montana (Boegaus; SuperScope; Technicolor)

SHOOTING (31)

A-A

Black Prince (CinemaScope; Technicolor)

Ketchikan

Target Earth

Dynamite Anchorage

RKO

Conqueror (CinemaScope; Technicolor)

20TH-FOX

Racers (CinemaScope; color)

White Feather (Panoramic; CinemaScope; Technicolor)

End of the Affair (David Rose)

Desiree (CinemaScope; Technicolor)

That Lady (Atlanta; CinemaScope; Technicolor)

There's No Business Like Show Business (CinemaScope; Technicolor)

IND.

Oklahoma (R&H; Todd-AO; CinemaScope; Eastman)

New York Confidential (Greene-Rouse)

U-I

Captain Lightfoot (CinemaScope; Technicolor)

Outsiders (Hammer)

MGM

Prodigal (CinemaScope-Eastman)

Bad Day at Black Rock (Technicolor)

Return of the Creature (3-D)

Foxfire (Technicolor)

WARNER

Young at Heart (Arwin; WarnerColor)

Silver Chalice (CinemaScope; WarnerColor)

East of Eden (CinemaScope; WarnerColor)

Helen of Troy (CinemaScope; WarnerColor)

Land of the Pharaohs (CinemaScope; WarnerColor)

is producer, and Lewis R. Foster is directing. William Bendix, Beverly Michaels, Gene Evans, Arthur Kennedy, Luther Adler and Marshall Thomson are in the cast.

"Beachcomber" to U.A.

"The Beachcomber," starring Robert Newton and Glynis Johns in the Technicolor film version of the Somerset Maugham story of the tropics, will be released by United Artists. It was produced by William MacQuitty for London Independent Producers and the J. Arthur Rank Organization.

Columbia's

"ON THE WATERFRONT"

CONGRATULATIONS ON A GREAT BOX OFFICE ATTRACTION.

ON THE WATERFRONT OPENED TO BETTER THAN WINTER

SEASON BUSINESS AT CARIB, MIAMI AND MIRACLE.

AUDIENCE AND CRITICS REACTIONS EXCELLENT. SHOULD

DO GREAT BUSINESS EVERYWHERE...REGARDS

SIDNEY MEYER AND MITCHELL WOLFSON WOMETCO THEATERS

MARLON BRANDO "ON THE WATERFRONT"

An Elia Kazan Production co-starring Karl Malden · Lee J. Cobb with Rod Steiger · Pat Henning
and introducing Eva Marie Saint Produced by Sam Spiegel Screen Play by Budd Schulberg
Music by Leonard Bernstein Directed by Elia Kazan

REELS TO SHOW CINEMASCOPE

Fox Makes Demonstration Reels Available Free; Set "Egyptian" Plans

Two specially-produced CinemaScope reels, one dealing with stereophonic sound, and the other describing the new camera "taking" lenses and forthcoming 20th Century-Fox product, will be available without cost to exhibitors shortly, Al Lichtman, director of distribution, declared in New York at the sales meeting last Thursday and Friday.

Merchandising plans for Darryl F. Zanuck's "The Egyptian" mapped at the meetings last week, were the subject of a series of special conferences held this week at the company's 38 domestic and Canadian offices.

To Show Use of Sound

The first of the two free reels to exhibitors will show audiences how the new sound process is being utilized in CinemaScope productions. It further contains side-by-side comparison between four-track stereophonic sound with regular optical sound. Prints of the nine-minute reel will be available at the end of August.

The second reel, running 20 minutes, deals with the new designs of camera "taking" lens developed by Bausch and Lomb and its use in the company's upcoming release lineup. Greater clarity of screen image and depth of focus will be shown in the reel, narrated by Mr. Zanuck, production head.

Filming of a third reel, an educational subject designed expressly for theatre projectionists and describing the best ways of presenting CinemaScope, was also announced by Mr. Lichtman.

Helping Advance Medium

At the meeting Mr. Lichtman emphasized the correct theatre presentation of CinemaScope films and the efforts the 20th-Fox sales organization must play in the advance of the new medium. He stressed the need for creative merchandising in the coming months and stated that every one in the industry has a full responsibility in maintaining the huge gains effected in the past year by the introduction of CinemaScope.

Merchandising policy for releases during the last quarter of 1954 was developed on the last day of the meeting. Having focussed Thursday on the handling of "The Egyptian," a screening of which highlighted the parley, the regional sales executives took up such CinemaScope productions as "A Woman's World," Walter Wanger's "The Adventures of Hajji Baba," and Otto Preminger's "Carmen Jones," October releases; "Black Widow," and "Desiree," November releases; and "White Feather" and

Irving Berlin's "There's No Business Like Show Business," December releases.

Discussions also centered on the handling of standard films made for company release by Panoramic Productions. Among the films stressed were "A Life in the Balance," "The Raid," "The Gambler from Natchez," and "Princess of the Nile."

Round Table Discussion

Following the talks on the forthcoming product, led by Mr. Lichtman and W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, assistant general sales manager; Glenn Norris, eastern sales manager; and Alex Harrison, western sales manager, a special round table discussion commenced.

In another portion of the meeting, division managers and their respective branch heads met with president Spyros P. Skouras to discuss further current exhibition conditions across the country and in Canada.

In a special appearance, General James A. Van Fleet discussed the revitalization of the film industry both at home and abroad spurred by the introduction of CinemaScope. He also cited the importance of American films throughout the world.

Allied Artists Will Hold Meetings Here and Abroad

Sales meetings here and aboard are planned by Allied Artists for the month of August. Morey Goldstein, vice-president and general sales manager, has called a session to be held in New York August 20 to set plans on "The Human Jungle." Norton Ritchey, president of Allied Artists International, will conduct European meetings in London and the south of France later in the month. Mr. Ritchey may be accompanied to Europe by Steve Brody, Allied Artists president, who is due in New York from Hollywood about August 17.

Finalize Plans for Sept. 15 Marciano-Charles Telecast

Plans have been completed for the closed-circuit telecast of the September 15 Marciano-Charles championship fight direct from New York's Yankee Stadium to theatres throughout the country, James D. Norris, head of the International Boxing Club, and Nathan L. Halpern, president of Theatre Network Television, Inc., announced in New York last week. The telecast is the 70th major sports entertainment and business presentation by TNT. It is also the 11th in a series of championship bouts televised by the company in cooperation with the I. B. C. Mr. Halpern predicted the presentation would probably establish a new world's record for paying spectators at any sports or special event.

Everybody Sues in N. Y. Tax Fight

Nearly all New York City exhibitors not now involved in the suit against the City Administration and the five per cent amusement tax at mid-week were exploring ways to intervene in order to derive the benefits of the temporary injunction against the tax law's major fraction provision, signed last week by New York Supreme Court Justice Nicholas M. Pette.

The exhibitors have asked the city for a directive or statement from the Comptroller to the effect that during pendency of the action he would make no attempt to collect the tax breakage amounts which exceed the five per cent limit set by law. Unless some such ruling is made, the exhibitors said through attorney spokesmen, exhibitors will intervene in separate suits meaning a "multiplicity of plaintiffs and a tremendous amount of paperwork, particularly for the city." The present injunction covers the five Queens theatres which filed the original suit.

Since that injunction was issued, the city has filed an appeal, but no action on this will be taken until September just before trial of the suit. Also this week, exhibitor attorneys were planning a cross appeal prompted by the fact that Justice Pette's original injunction order did not take into consideration the plaintiffs' allegations that the tax also is in violation of the City Administrative Code as well as the Federal and State constitutions. The cross appeal would also be considered some time in September of this year.

Meanwhile, it was reported that many New York City exhibitors operating "marginal" theatres were keeping their doors open in hopes that the September trial would produce relief from the five per cent tax. Also credited with keeping many of these theatres open were the hope of action by Governor Dewey and the New York Legislature suspending the city's "enabling act," next January, a rash of top product being released currently, the pull of the new screen techniques and the temporary summer let-up of high-powered television show competition.

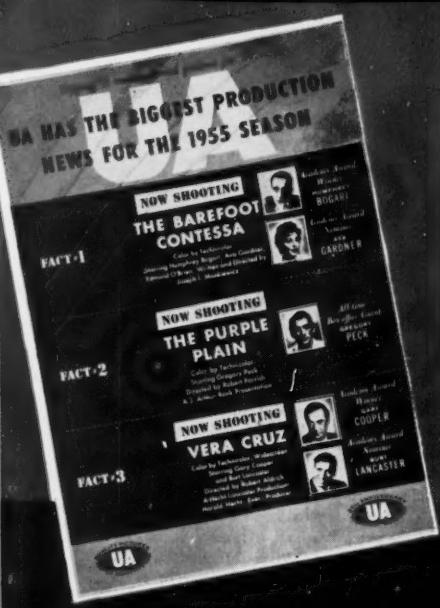
Urge Irish Industry

DUBLIN: A film industry for Ireland was advocated by William Norton, Minister of Industry and Commerce when he officially opened a new theatre here last week. He said he was convinced that the country could build a motion picture industry on its own "which would give our people some of the benefits which have grown from the film industry in other countries." The minister said he believed such a move would provide opportunities for additional employment and allow the expression of creative talent.

Topping its unprecedented product for '54...

NO. 2 IN
A SERIES
OF ADS

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON



FACT #4

SHOOTING IN SEPTEMBER

NOT AS A STRANGER

Co-starring Olivia DeHavilland, Robert Mitchum
Frank Sinatra · Gloria Grahame
Broderick Crawford · Charles Bickford
Produced and Directed by
Stanley Kramer



FACT #5

SHOOTING IN SEPTEMBER

GENTLEMEN MARRY BRUNETTES

CINEMA-SCOPE in Color
Starring Jane Russell, Joanne Crain
Directed by Richard Sale · Assoc. Prod. Robert
Waterfield · Produced by Robert Bassler



JANE RUSSELL

FACT #6

SHOOTING IN AUGUST

THE GABRIEL HORN

CINEMA-SCOPE in Color
Starring Burt Lancaster with Diana Lynn
Dianne Foster · Directed by Burt Lancaster
A Hecht-Lancaster Production
Produced by Harold Hecht



BURT LANCASTER



Women's Place Is in the Theatre

And Anna Bell Ward Can Prove It

DEAR MR. QUIGLEY:

A recent mention of women members of The Managers' Round Table set me to thinking and remembering. When that wonderful organization was formed, I was the first woman theatre owner-manager in the United States and seven foreign countries who was asked to join. I recall that Gertrude Merriam was the gal who had a part in creating the organization. In those days women managers were as scarce as hens' teeth and owners were even scarcer. Back then the Phoenix Amusement Company owned and operated a number of theatres in Kentucky. We used to contribute regularly to your promotion pages and now and then I did a "General Business Discussion" for the paper.

I was around when the Motion Picture Herald ran off its first issue. I often called at the Herald office when Gert was there. I suppose she married and left the business. I can remember how she helped to build the Round Table membership. Those were the days when the managers had to be good showmen.

As I think back I wonder if that isn't what keeps business retarded today. The younger generation doesn't seem as quick on the trigger, and is certainly not as well schooled in the art of publicity as we were in the old days.

I can remember doing a 20-page newspaper layout on Metro's "Gay Nineties" (only to have Metro change the title after we played the picture!). Lexington was then a key city. We used to pre-run the big pictures and our ideas for big animated fronts and publicity stunts were picked up, by Metro especially, for reproduction in New York, Detroit, Cleveland and other cities. That's ancient history, I'll admit. I still have several press books with clippings out of The HERALD, which to me are priceless.

Those Were Expansive Days

I recall a series of "Send the Kiddies to the Movies" ads for the newspaper. Warner asked permission to reprint them and the 20 or 30 odd ads were picked up all over the country via permission of The HERALD through me. Also we got Mae West a million dollars worth of free publicity when Governor Lefoon made her a Kentucky Colonel. I was the first Secretary and Keeper of the Great Seal, and founder of the Honorable Order of Kentucky Colonels. Big Chief Charlie Pettijohn was the Order's first General.

As I look back over the years in this business, which is still very young, I wonder what has become of those who made the business one of the biggest in the country. I often wonder if such timber were still available if the business would be in the mess it is today.

Phil Chakeres is still around, but many have passed on, such as John B. Elliott who used to be my partner and is now legendary. And there is Rick Ricketson who made such strides in building up the Fox chain on the Coast. Tony Sudekum of Tennessee went a long way in these parts. There was Harold Lewis of Utica, N. Y., whose father was in the business in 1907 (like my dad who started in Ohio in 1908); and W. B. Ackerman of New Berlin, N. Y., whose wife's parents started in 1898.

Others were: Walter Brackin of Ozark, Ala.; Wm. Jenkins of the old Southern Enterprises;

Anna Bell Ward, operating her family theatres in Somerset and Lexington, Kentucky, is a showwoman of vast experience. Also she is an extremely vocal advocate of women in the motion picture business. Recently, in a reminiscent mood, she wrote us some of her memories and some of her salty ideas of what's wrong with exhibition today. Her letter is reproduced here and on the opposite page. We have asked her for more details on her reminiscences about women in the theatre business and she has compiled some extensive notes about them. They will appear in an early issue.—The Editor.

R. E. Martin of Columbus, Ga.; A. J. Solomon, who was the first film buyer in the Chattanooga district; Fred Bedad, Sr., whose son followed in his footsteps, from Boston; and Charlie Ross, who began his operations between Windsor and Florida.

Mike Shea started in 1914 as an electrician and the Shea circuit was a pride of the industry. Vincent "Vance" McFaul headed Shea's Buffalo Circuit and began his education with Mike Shea in 1904.

In the Midwest and South

In Illinois E. E. Alger was an outstanding exhibitor who knew all the tricks of the trade. He was laughed at when he built the Valley with 1,000 seats in Spanish Valley, Ill., but his record was terrific. In Paducah, Ky., there was Leo Keller, whose son, now operating the set-up, is following in the footsteps of his brilliant father.

I could go on and on naming men all over the country like Hyman Bank of Williamsburg, West Va.; A. B. Hyman of Huntington, and Reuben "Rube" Finkelstein of Kansas City and the Ike Libson chain of Cincinnati. I wonder sometimes if he wouldn't turn over in his grave if he knew what has happened to his vast empire of motion picture houses.

And there are the Switow boys in Louisville, Ky., who are so capably handling their father's theatres in Indiana and Kentucky. Their father created the big chain and the boys, Fred and Sam, are carrying on but they, too, will soon be giving way to their sons. Yes, life in the theatre business is short.

As I write, I wonder where the Brains are today. Certainly those who built this empire were not just fly-by-night exhibitors. They spent a long span of their lives building this business upon a foundation that they intended would survive.

Back in those days women owned and operated theatres, too. Right now I'm thinking of Mrs. Negrob of Lorain, Ohio; Mrs. Maggie Rebracch, Ester Clark of Cadiz, Ohio, and that lovely lady, Mrs. F. L. Liggett of Mt. Vernon, Ga. Mrs. Thomas Donnell carried the "big stick" out in Stephenville, Texas. Mrs. Lee Mote of Kokomo,

Indiana, started in 1911. Mrs. E. G. Holben of Lenox, Iowa, was operating a theatre in 1917. Mrs. Eva Francis owned theatres in St. Clair Shores, Michigan. Mrs. Foster Jackson of Elsinore, Calif., was a good showman, as was Mrs. John Carnakes of Bakersville.

Mrs. Minnie Minor entered business in Kentucky in 1915, later going to Burbank, Calif., where she operated theatres. Bertha Lotts came to the industry in 1913 in Ashland, Wisconsin. Cumberland Md., had its Grace Fisher. Jessie Carper of Martinsville, Va., started in 1917, and there was Yolanda Beschields of Mt. Savage, Md. Sadie Chesler of Canyon, Utah, was for 24 years a manager of theatres in that state. Mrs. E. J. Crary, Choteau, Montana, became an exhibitor in 1913, and Mrs. R. C. Clark of Moab, Utah, took over her husband's work in 1912. In 1936 she was still going strong.

Freda Paul of Carlinville, Ill., was in business in the 1920's and 30's. Grace Rodgers headed a circuit with a number of theatres in Cairo, Ill. She began in 1912. Josie Lawson of Mt. Olive, Ill., was in the picture 1919-1941. Elaine S. George, Condon, Ore., owned a theatre in 1912. She began as young as 11 as a ticket seller for her father. Sara McBride of Newport, Pa., back in 1915 acquired a theatre with one machine and 217 seats. She was still in business in the 30's. Mrs. George Rasley began in 1917 in O'Neill, Nebraska, and had a number of theatres. Edith Wilder of Tullos, La., was another pioneer. She fell heir in 1932 to the Princess Theatre and sold out with a nice profit.

Was a Mother, Too

Louisiana boasted of Mrs. Sam Cittademo. In 1919 she sold her husband's store and bought the Liberty Theatre in Independence. She was not only successful in business but raised seven boys and three daughters while working at her movie job. Maybelle Hopkinson of Nannet and Spring Valley, N. Y., started her career in 1910. She showed pictures in the city halls of both towns. Mary Vuono of Connecticut boasted 30 years of service in the management of motion picture theatres at Springdale and elsewhere in the State.

Ethel Lobdell of Rosedale, Miss., began in 1917 with a 500 seat house. Sarah Jentillo, Utica, N. Y., started the Star in Dansville in 1918-20, and formed a partnership with James Martino. Her rival in business in Utica was Caroline Perriello who managed a theatre in 1918 when her father died. Julia M. Powers, Caribou, Me., began managing theatres in 1912. Mrs. G. L. Emmons of Norrisville, Vt., began in 1908 showing movies in the small back room of a local hotel.

Many of the women I write about have passed on. Those who stayed and made a place for themselves are few. Women found it hard to battle the distributors. Most of them couldn't stand the gaff and either married or sold out when the chain mania hit their territories. But some stayed on and on. My sister Adeline, who is my junior partner, has never been out of the game. She was "baptized" into the business in Maysville, Ky., when we bought the Restime there and ran it with mom and dad as a family affair. She can do everything about a theatre from janitor work, booking—buying—exploitation—to management of 3-D and CinemaScope houses. I'll put her management up against any man's. When she was being kicked around on Film Row, she had the repu-

(Continued on opposite page)

tation of being "tough and hardboiled," which reputation was the envy of many and still is.

We have had 35 theatres and in 1936 sold a number to Schine, but kept a dozen or so. My brother, Nelson, Adeline and myself operated the small chain which we divided in 1947. This was our beginning; in 1908 our father took over a theatre in Toledo, Ohio, because the people who remodeled his store into a nickelodeon failed. We three girls and Nelson could sing wonderfully well, so dad used us as a quartette of "chasers". The minute we kids got up to sing, the people took to their feet! That was in those happy days when there were three subjects on one reel, and slides were projected on the screen such as: "The Bird on Nellie's Hat"; "Don't spit on the floor—Remember the Johnstown Flood".

A Vanishing Art

Well, it's a long way between that day and this, but showmanship in those days kept the nickelodeon open and it takes showmanship today to keep indoor theatres going. Then you had to go after patrons, and it is the same today. Showmanship is an art, and there are so few left who know the "art" well enough to try to teach the youngsters. We worked, struggled and advanced in those days, but no one wants to work any more.

In show business to be a success, one has to be on 24 hour call. We must know how to do every person's job and teach every employee to feel responsibility. These days a theatre must be operated with precision. Every employee must be taught he is a spoke in the wheel, and the business cannot be successful if one spoke is loose. Personally, I have always liked women workers in a theatre. They better understand the meaning of "loyalty" and "obligation". They do things on their own initiative while the majority of theatre men are lazy. Women also appreciate their jobs more than men.

It's been a wonderful experience to look back over the years and note the changes that have been made in theatre operation. And a pathetic experience as well to see so many fine theatres over the country turned into garages and other lines of business because the owners didn't know the answers.



Anna Bell Ward, seated, with her sister, Adeline, on her last visit to The HERALD office in 1940.

I have always said there is nothing new in this business, but a lot of new "quality ideas" coming from young minds have helped destroy the old practical promotion of the theatre. There are many reasons why picture business is not the same today. I should have said, many good reasons why profits are smaller or non-existent. Have you ever heard of overdoing a thing? Fifteen years ago the get-rich-quick movie moguls began "overdoing" the movie business from all angles including production, exhibition and the distributing end of the game. Now we must begin to "undo" the business if we expect to survive.

Two Many Excuses

I have been "undoing" my own errors and am going to survive TV, drive-in opposition, auto racing, skating rinks, bowling alleys and carnivals. I've started by refusing to recognize the existence of such opposition, and it works. I remember in

the old days rain, snow, hot weather, revivals, and circuses were all excuses for poor business. We have been excusing ourselves out of business. It's time to stop kidding ourselves.

1. Forget competition.

2. Put on the best show you can.

3. Dig in your pocket and spend some money to put your theatre in good and pleasing condition. Who wants to leave the comforts of home to go to an uncomfortable movie house?

4. Pitch in and go to work yourself. The time of "the big shot who can't work in overalls - because - he'll lose the respect of his employees" is over.

5. Watch your business. Don't run off and leave it to an underling. If you do, you won't have a business long.

Swivel-chair operation is out. A general in today's army goes in the fight with his men, and so must the man who owns and operates a theatre. He must work with his small army of employees to find ways and means to bring back lost patronage to the theatre. You few showmen who have gone back to dustpan and broom, I salute you. You fellows who only look at last week's report and wonder what's wrong with business, are on your way out. Get back on the job, stay around the theatre and meet your patrons. I bet you'll be surprised how few of them you know. Learn what they want and try to give it to them. Never mind being head of the Rotary, Red Cross, Lions, or Chamber of Commerce. Spend that time analyzing your own little business and you'll come up with a profit instead of a loss.

You will have to do some tall adjusting, I'll admit. You will have to keep trying one policy after another until you find one that works. An exhibitor can't sit and wait for business; he has to go after it. You've got to start living 14 hours a day with your job—become a part of it. This is something most Big Shots have forgotten how to do. Use the wisdom which God gave you—and go back to work.

This advice comes from long experience and a great love for the theatre. It's my life and I intend to keep young by staying on the job.—ANNA BELL WARD.

Show Scenes from Hit Pictures over TV

Under the title of "Bits from the Hits," a TV film subject showing clips from the current top productions was telecast over CBS' Channel 2 in New York Wednesday night under the sponsorship of the Hoffman Beverage Co. It is believed to be the first time that a large group of pictures was shown on a single television program.

Among the pictures from which scenes were televised were "The Caine Mutiny," "On the Waterfront," "Living It Up," "Rear Window," "Valley of the Kings," and "Apache." Cooperating with the program are Columbia, United Artists, Warner Brothers, Allied Artists, Paramount, Universal, MGM and RKO Radio.

American Tel. & Tel. Opens New TV Pathway in East

A new television pathway 2,400 miles long, linking stations in the northeastern quarter of the nation, was placed in operation recently, the Long Lines Department of American Telephone and Telegraph Company announced. The network of television

facilities provides four video channels, two in each direction, along a radio relay route extending from New York to Chicago via Buffalo and back via St. Louis, Pittsburgh and Washington. The new facilities are designed to make inter-city television transmission more flexible and to make it possible for any station connected to receive programs from any other station in the loop or to transmit to the other stations with a minimum of switching.

Six More Distributors Sign for "Duel in Sun"

Following the successful New England territory openings of "Duel in The Sun," Frank I. Davis, Jr., president of the Selznick Releasing Organization, announced this week the signing of six additional territorial franchise distributors for the film. They are Screen Guild Productions, Philadelphia; Fred Sandy Film Exchange, Washington, D. C.; Capitol Film Company, Chicago; Realart Pictures, Cincinnati; Albert Dezel Productions, Detroit, and Bernard A. Rubin's Imperial Pictures, Cleveland. Previously 10 other territories had been set.

Maryland Allied Unit Asks Equitable Demands

BALTIMORE: The Allied Motion Picture Theatre Owners of Maryland has passed a resolution favoring the formulation of plans for a more equitable distribution system.

It reads: "Resolved that at a special meeting of the board of directors of the Allied Motion Picture Theatre Owners of Maryland on August 4, 1954 that the film companies be apprised of the unfair practices and pricing in the Maryland area with a view to formulating plans for a more equitable distribution system and be it further resolved that the national director is authorized to take what action he might deem advisable at the national board meeting of Allied States Association of the Motion Picture Exhibitors at White Sulphur Springs.

Dismiss Castleman-RKO Suit

The long-standing minority stockholder suit brought against RKO Radio, Howard Hughes and others has been dismissed in Los Angeles by Federal Judge Ben Harrison on motion by RKO. Judge Harrison pointed out that there are parallel suits at the present time in Nevada and New Jersey.

Still 'Something New' Even After 35 Years

by FLOYD STONE

"I get a bang out of something new."

Eddie Reek speaking, boss of the Movietone News ventures.

That something new can be a news event or a new idea, like television newsreels. Movietone nightly produces an edition at its New York office which goes to more than 75 stations. Or, it could be just a news event, something which Mr. Edmund Reek, now 35 years a news hound, had smelled months earlier—like Pearl Harbor.

Perhaps President Roosevelt didn't know what was going to happen, nor the generals nor admirals, but Mr. Reek had stationed cameraman Al Brick there three months before.

His Greatest Thrill

"That's my greatest thrill," the vice-president and producer of 20th Fox Movietone News said the other day in his New York office. "The scoop—and we've had plenty of them."

The Pearl Harbor footage was loaned, for patriotic reasons, to other reels—for one usage. It remains a 20th Fox feat of reportage, however. It also remains a feat of management, too, because Mr. Reek through the years has had the best men in newsreeldom working for him, and apparently with the same fervor.

"My man was out there that day in Pearl Harbor at eight in the morning, shooting away. And his car got strafed, too," Mr. Reek relates, with vicarious pride.

There was a new "scoop" some weeks ago. Remember reading about the collapse of a portion of Niagara Falls? Well, Mr. Reek's cameraman was out there when it started to give. He'd been there when it first began to crack, days earlier. "When that ledge broke, it broke right in front of his camera."

There were many others, through the years—the explosion of the Hindenburg, the assassination of Jugoslav King Alexander, and so on.

Stays Prepared

"The reasons for all this are plain," Mr. Reek commented. "First, we have cameramen in strategic places all over the world. Secondly, we have working, and paying, independent newsreel companies in several important spots, like Germany, England, France, Austria, Australia. And, thirdly, no matter where I am, I'm available 24 hours a day."

In Mr. Reek's estimation, the newsreel pays off, except where admittedly the exhibitor's economic situation is difficult. The interest in a newsreel is basic, and several surveys the company has made indicate at least 85 per cent of the paying public desire the reels. And, because it has the same appeal as a newspaper, its "scoops," suitably



by the Herald

EDMUND REEK, 20th-Fox Movietone boss, and his secretary, Elsie Boland, who's been with the company 36 years.

brought to attention by one-sheets, can materially increase patronage, he firmly believes.

"I have no hesitation in saying that Pearl Harbor thing played to more people than any feature except 'Gone With the Wind,'" he adds.

Next Is CinemaScope

The next step is Movietone in CinemaScope, and in color, of course. This may not be tomorrow's development, but certainly it will come the day after. It depends upon the number of CinemaScope installations, and cutting conversion and production costs.

The opening for this activity has been the two and now one reel CinemaScope short subject, which, Mr. Reek said, is being received enthusiastically as a program filler.

He would like to make two reel newsreels, but the exhibitor could not afford them, he says. So much material is cut in the assembling of an edition, he regrets.

Thirty-five years ago, Mr. Reek was separated from the U.S. Army and promptly went to work for H. & H. Productions, New York, as assistant cameraman. He shortly afterward joined Fox Film Company, as an assistant feature editor, returned to camera work for Fox News, and then fluctuated between that sort of activity and editorial work and direction, becoming finally a news executive.

"Each day is a new day for me," he said. "Each day has new problems, and new excitement. And I look forward to each day."

Vote for Sunday Film Showings

Following a referendum election, the Lumberton, N. C., City Council recently passed an ordinance which will permit Sunday films in that city. The issue was said to have been responsible for the biggest election turnout in the city's recent history.

IFE Holds 1st National Sales Meet

A record by IFE Releasing Corp. next year was predicted in New York Monday by Bernard Jacon, sales vice-president, at a luncheon for delegates to the company's first national sales convention. In addition to the home office executives and the national sales force, leading national exhibitors, members of the press and producers' representatives were present. Among the speakers were Leonard Goldenson, president of United Paramount Theatres; Walter Reade, president of Walter Reade Theatres, Inc.; and Wilbur Snaper, chairman of Allied Theatre Owners Association of America.

Mr. Jacon said that in addition to the nine pictures screened for the convention, between five and eight additional productions would be acquired by IFE before Dec. 1.

E. L. Zorgnotti, executive vice-president, said that "more important pictures" would be released in 1955.

The delegates saw "Aida," "Hurdy-Gurdy," "Theodora," "Wayward Wife," "Love in the City," "A Husband for Anna," "City Stands Trial," "Voice of Silence," "Too Young for Love."

Purpose of the convention, as stated by Mr. Jacon, was to "show how IFE can play an important role in alleviating the product shortage about which American exhibitors have been complaining."

Congratulatory wires and letters from exhibitors throughout the country were sent to IFE on the occasion.

"Cattle Queen" Premiere Slated for Butte Dec. 1

HOLLYWOOD: J. R. Grainger, president of RKO Radio Pictures, announced last week that the premiere of "Cattle Queen of Montana" will be held December 1 in Butte, Mont. following a formal invitation from officials of the city. Mr. Grainger personally completed the premiere arrangements, the first in Butte's history, by telephone with Robert W. Selig, general manager of Fox Intermountain Amusements Corp. at Denver. The circuit operates the Montana and Rialto in Butte.

George Skouras Attends Portland House Opening

PORTLAND, ORE.: George P. Skouras, president of National Theatres and a plane-load of film celebrities opened the New Fox theatre here Thursday, August 12, with an invitational premiere. The theatre has the largest CinemaScope screen in the city and is said to be the second largest in the country. The screen is 32 feet high and 63 feet wide. Manager of the million dollar house is Oscar Nyberg. Twentieth Century-Fox's "The Broken Lance" was opening attraction.

IA Meet Opens in Cincinnati

CINCINNATI: Some 1,000 delegates were on hand here for the opening Monday at the historic old Music Hall of the 42nd five-day biennial conventional of the International Alliance of Theatrical Stage Employees. While numerous problems were on the agenda, all were due to be eclipsed by the contest for the presidency, the election for which was scheduled for the end of the week.

As the convention moved into high gear supporters of both incumbent president Richard A. Walsh, who has held the post since 1941, and opposition candidate Roy Brewer, former IATSE representative in Hollywood, were predicting victory.

Extension of IATSE's jurisdiction to the field of television also was to be one of the convention's major discussion issues, along with the stabilization of wages to conform with living costs and the clarification of the status of "A" and "B" locals as they relate to the national body.

The principal speaker Monday was James J. McDevitt, national director of Labor's League of Political Education who declared that unions in "all the nations of Europe, outside of the Iron Curtain, enjoy more freedom in the field of collective bargaining than we do here in the United States." Mr. Walsh supplemented these remarks later in the day by calling upon members of the organization to pay close attention to labor laws being passed at the state level. Many of these, he declared, are becoming more vicious than the Federal statutes.

The convention was opened by Earl W. Wagner, president of Cincinnati's moving picture machine operators' Local 327, and was addressed by former Mayor Carl Rich, Chief of Police Stanley Schrotel, Sheriff Daniel Tahan and Robert Sidell, president of Cincinnati Local 1 of the American Federation of Musicians.

Beach Drive-in Circuit Files \$650,000 Suit

NEW ORLEANS: The Beach Drive-in Theatre Corp., Biloxi, Miss., headed by Ernest V. Landraiche, filed a suit in Federal Court last week under the Sherman anti-trust act for damages to property and business in the amount of \$650,000, which includes \$600,000 damages and \$50,080 fees.

The suit alleges violations of the act by Paramount Gulf Theatres, Inc. and Ed Ortez, doing business as the Legion theatre, Gulfport, and the producing and distributing companies, Paramount Pictures, Inc.; Paramount Film Distributing Corp.; Loew's, Inc.; Marcus Loew's Booking Agency, RKO Radio Pictures, Inc., RKO Radio Distributing Co.; Warner Brothers Distributing Corp.; 20th Century-Fox Film Corp., Columbia Pictures, Inc., Columbia Pictures of Louisiana, Inc., Universal Film Exchange, Inc. and United Artists.

People in The News

STEPHEN E. SEADLER, son of S. F. SEADLER, advertising manager of MGM, and INGRID L. ADOLFSSON, were married over the weekend.

MILTON L. MAIER, general manager of the real estate department of RKO Theatres and an officer of the circuit, announced his resignation this week.

JAMES M. TOTMAN, assistant to HARRY FEINSTEIN, New Haven zone manager for Stanley Warner Theatres, and Mrs. TOTMAN are celebrating their 20th wedding anniversary.

DORE SCHARY, MGM production vice-president has returned to the coast from New York.

BEN KALMENSON, Warner Bros. vice-president in charge of sales, has returned to New York from Hollywood.

JEROME PICKMAN, Paramount vice-president in charge of advertising and publicity, is in Hollywood from New York.

VINCENTE MINNELLI, director, has returned to the MGM studios from Central and South America.

WALTER READE, JR. president of Walter Reade Theatres, has announced the circuit has moved from New York to the Deal Road, Oakhurst, New Jersey.

Ed Sullivan to Do "Zanuck Story" on "Toast" Show

"The Darryl Zanuck Story," climaxed by the 20th-Fox studio chief's first production in CinemaScope, "The Egyptian," will form the material for two successive hour-long Ed Sullivan "Toast of the Town" shows, to be seen over the CBS television network Sunday, eight to nine p.m., Eastern Daylight Time, September 12 and 19. In addition to 20th-Fox talent, other personalities who came to the limelight through the work of Mr. Zanuck will be featured. Highlights from pictures marking the turning points in Mr. Zanuck's career up through "The Egyptian" also will be seen on the two shows.

Name Kravitz Filmack Sales Vice-President

Lou Kravitz was elected vice-president in charge of sales and a member of the board of directors of Filmack Trailer Company at the annual meeting held in Chicago last week. Mr. Kravitz has been Filmack's advertising manager and editor of "Inspiration" for several years. Other officers re-elected were Irving Mack, president; Donald Mack, vice-president; Bernard Mack, secretary; Joseph Mack, treasurer. John Wenner, of Daniel F. Rice and Company, was re-elected as a member of the board.

Decca Reports Six-Month Net Rise to \$1,204,288

Consolidated net earnings of Decca Records, Inc. for the six months ended June 30, 1954, including the company's share of undistributed earnings of its subsidiary, Universal Pictures Co., Inc., amounted to \$1,204,288, equal to 75 cents per share on 1,602,501 outstanding shares of capital stock. On June 30, 1954 Decca owned 718,585 shares of Universal common representing

approximately 73 per cent of the motion picture company's outstanding common stock. In the corresponding period of 1953 Decca reported earnings of \$430,063, equal to 32 cents per share on 1,354,158 shares. The 1953 earnings did not include Decca's then proportional share of Universal's undistributed earnings.

Legion Approves Three of Week's Four Productions

The National Legion of Decency this week reviewed four films, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I is "The Raid." In Section II are "Betrayed" and "Rear Window." In Class B is "Human Desire," because of "low moral tone."

GPE Three-Month Net Rises to \$1,485,993

General Precision Equipment Corp. net sales for the three months ended June 30, 1954 were \$30,816,064 as compared with \$20,985,580 for the same period in 1953. Net profit for the three months was \$1,485,993 as compared with \$804,156 in the period the year before. Profit paid preferred and preference stocks was equivalent to \$1.86 per share on 749,509 shares of common stock compared to \$1.21 per share on 649,087 shares for the same three month period in 1953.

Screen Writers Meet Aug. 25

The Screen Writers Guild of Hollywood will hold a membership meeting August 25 at the Beverly Hills Hotel to approve final details of a reorganization and a constitution for a new organization to be known as the Writers Guild of America.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending August 7 were:

Albany: BROKEN LANCE (20th-Fox), MAGNIFICENT OBSESSION (U-I) 2nd week.

Atlanta: FRANCIS JOINS THE WACS (U-I), LIVING IT UP (Par.), MAN WITH A MILLION (U.A.), PRISONER OF WAR (MGM).

Baltimore: BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.) 3rd week, GONE WITH THE WIND (MGM reissue) 3rd week, LIVING IT UP (Par.) 3rd week.

Boston: THE CAINE MUTINY (Col.) 5th week, DUEL IN THE SUN (SRO), GONE WITH THE WIND (MGM reissue) 2nd week, LIVING IT UP (Par.) 2nd week, MAGNIFICENT OBSESSION (U-I) 2nd week.

Buffalo: APACHE (U.A.), GONE WITH THE WIND (MGM reissue) 5th week, KING RICHARD AND THE CRUSADERS (W.B.), LIVING IT UP (Par.) 3rd week, MAGNIFICENT OBSESSION (U-I) 3rd week, SUSAN SLEPT HERE (RKO).

Cincinnati: THE CAINE MUTINY (Col.), GONE WITH THE WIND (MGM reissue) 3rd week, LIVING IT UP (Par.) 3rd week, THREE COINS IN THE FOUNTAIN (20th-Fox) 4th week.

Cleveland: THE CAINE MUTINY (Col.) 2nd week, THE DESPERADO (A.A.), GAMBLER FROM NATCHEZ (20th-Fox), LIVING IT UP (Par.), MAGNIFICENT OBSESSION (U-I) 3rd week.

Chicago: THE CAINE MUTINY (Col.) 4th week, KNOCK ON WOOD (Par.), MAGNIFICENT OBSESSION (U-I) 2nd week, LIVING IT UP (Par.).

Denver: ADVENTURES OF ROBINSON CRUSOE (U.A.) 2nd week, THE CAINE MUTINY (Col.) 3rd week, THE HIGH AND THE MIGHTY (W.B.) 2nd week, RING OF FEAR (W.B.).

Detroit: THE CAINE MUTINY (Col.) 5th week, GARDEN OF EVIL (20th-Fox), GONE WITH THE WIND (MGM reissue), LIVING IT UP (Par.) 2nd week.

Hartford: DUEL IN THE SUN (SRO re-issue), GONE WITH THE WIND (MGM re-issue) 4th week, MAGNIFICENT OBSESSION (U-I), PUSHOVER (Col.) 2nd week.

Indianapolis: KING RICHARD AND THE CRUSADERS (W.B.), KNOCK ON WOOD (Par.), LIVING IT UP (Par.) 2nd week, MAGNIFICENT OBSESSION (U-I), SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Jacksonville: LIVING IT UP (Par.), MAGNIFICENT OBSESSION (U-I), RING OF FEAR (W.B.), VALLEY OF THE KINGS (MGM).

Kansas City: FIREMAN, SAVE MY CHILD (U-I) holdover, FRANCIS JOINS THE WACS (U-I), THE HIGH AND THE MIGHTY (W.B.) 5th week, MAGNIFICENT OBSESSION (U-I).

Memphis: APACHE (U.A.), THE CAINE MUTINY (Col.), 2nd week, LIVING IT UP (Par.) 2nd week, MAN WITH A MILLION (U.A.).

Miami: APACHE (U.A.), GONE WITH THE WIND (MGM reissue) 5th week, ON THE WATERFRONT (Col.).

Milwaukee: THE CAINE MUTINY (Col.) holdover, GONE WITH THE WIND (MGM reissue) holdover, MAGNIFICENT OBSESSION (U-I) holdover.

New Orleans: ABOUT MRS. LESLIE (Par.), THE CAINE MUTINY (Col.) 3rd week, GONE WITH THE WIND (MGM reissue) 3rd week, MAGNIFICENT OBSESSION (U-I) 2nd week.

Oklahoma City: APACHE (U-A) 2nd week, HANS CHRISTIAN ANDERSEN (RKO), LIVING IT UP (Par.) 3rd week, RIVER OF NO RETURN (20th-Fox) 4th week, THREE COINS IN THE FOUNTAIN (20th-Fox) 2nd week.

Omaha: ABOUT MRS. LESLIE (Par.), GONE WITH THE WIND (MGM reissue) 2nd week, MAN WITH A MILLION (U.A.) 2nd week.

Pittsburgh: THE CAINE MUTINY (Col.) 2nd week, GARDEN OF EVIL (20th-Fox) 2nd week, GONE WITH THE WIND (MGM reissue) 3rd week, HOBSON'S CHOICE (U.A.) 3rd week.

Philadelphia: APACHE (U.A.) 2nd week, GONE WITH THE WIND (MGM reissue) 4th week.

Portland: THE CAINE MUTINY (Col.) 5th week, KNOCK ON WOOD (Par.), THE MAGNIFICENT OBSESSION (U-I) 2nd week, RING OF FEAR (W.B.).

Providence: THE CAINE MUTINY (Col.) holdover, FLAME AND THE FLESH (MGM), RING OF FEAR (MGM).

Toronto: GARDEN OF EVIL (U.A.), DEMETRIUS AND THE GLADIATORS (20th-Fox), GONE WITH THE WIND (MGM reissue) 3rd week, HOBSON'S CHOICE (Ind.) 23rd week, LIVING IT UP (Par.), LA RONDE (Ind.) 4th week.

Vancouver: DIAL M FOR MURDER (W.B.), KIDNAPPERS (JARO) 13th week, MAN WITH A MILLION (JARO), MEN OF THE FIGHTING LADY (MGM), THREE COINS IN THE FOUNTAIN (20th-Fox) 2nd week.

Washington: ABOUT MRS. LESLIE (Par.) 2nd week, ADVENTURES OF ROBINSON CRUSOE (U-A), APACHE (U.A.) 2nd week, BEAUTIES OF THE NIGHT (U.A.), THE CAINE MUTINY (Col.) 4th week, GONE WITH THE WIND (MGM reissue) 3rd week, LIVING IT UP (Par.), MAN WITH A MILLION (U.A.) 3rd week, PRISONER OF WAR (MGM) 2nd week.

Perspecta To Be Shown In 13 Cities

A series of 13 "hear for yourself" demonstrations of Perspecta stereophonic sound were begun Monday and will continue through August in major cities of the United States and Canada.

The demonstrations will give exhibitors, equipment dealers, producers and the press an opportunity to become acquainted with the system which already has been adopted by MGM, Paramount and Warner Bros. and for which negotiations are under way for use by others.

Demonstrations in the past week were held in Atlanta, Boston and Washington.

Details of the remaining 10 demonstrations follow:

On the West Coast: in San Francisco, August 17 Loew's Warfield and in Los Angeles August 19, Boulevard theatre. Technical supervision will be by personnel of the MGM studios.

In the Northeast: Pittsburgh, August 17, Loew's Penn; Cleveland, August 24, Loew's Stillman; Toronto, August 26, Loew's Uptown. These will be under the supervision of C. Robert Fine, president of Perspecta Sound, Inc.

In the South and Midwest: New Orleans on August 18, Loew's State; in St. Louis, August 23, Loew's State; Kansas City, August 25, Loew's Midland; Denver, August 27, R.K.O. Orpheum; and in Cincinnati, August 31, R.K.O. Palace. These will be under the general supervision of Herman Goldstein, of Bishop and Green, theatre equipment dealers.

Times and dates will shortly be announced for demonstrations in Chicago, Detroit, Montreal, Philadelphia, Omaha and Minneapolis, some of which may also be scheduled in August.

Atlanta WOMPI Elect Nell Allen President

The Women of the Motion Picture Industry of Atlanta last week elected Nell Allen, of Wilby-Kincey Theatres, as the group's new president. Also elected were Betty Rary, first vice-president; Nell Middleton, vice-president; Lois Cone, treasurer; Mildred Castleberry, recording secretary; Charline Jones, corresponding secretary. Elected to the executive board were Marie Pinkston, Juanita Elwell, Christine Smith and Frankie English. Elected as delegates to the first national WOMPI convention in Dallas September 18-19 were Nell Adams, Laura Kenny and Mildred Castelberry.

Mailing Out Ad Insert

The Columbia Pictures 16 page insert heralding its new season product which appeared in The HERALD July 24 is being mailed by the company to each of its stockholders.

The National Spotlight

ALBANY

Paramount held a housewarming at its new location on the sixth floor of 545 Broadway, branch manager Daniel R. Houlihan playing host. George Schur, Paramount exchanges director, was in town for the recent transfer off Filmrow. . . . Fabian's Mohawk drive-in and John Gardner's Turnpike, only a few miles apart in Colonie, broke day and date with CinemaScope—"The Robe" at the first, and "The Command" at the second. Both increased their newspaper lineage. . . . Major Albert Warner, vice-president of Warner Bros., arrived at Gideon Putnam Hotel to view the Saratoga races. He is an annual visitor. . . . Al Lichtman, 20th Century-Fox distribution head, was reported a one-day Spa track caller. . . . Harry Burke, city manager for Reade-Benton Theatres and public safety commissioner, is among the resort's busiest executives, especially in August.

ATLANTA

T. E. Watson, Shelby, Columbiana, Ala., and Hugh Martin, MCM theatres in Florida, were in visiting. . . . Mitchell Wolfson, president of Wometco Theatres in Florida, was injured slightly in a fall when sightseeing in Oslo, Norway, while on a vacation there. . . . Cliff L. King, manager of the State theatre, Plant City, Fla., is very happy for his daughter has been selected as one of two Florida girls to represent the state at the American Legion meeting in Washington, D. C. this month. . . . The Whiteburg drive-in, Huntsville, Ala., has just installed CinemaScope. . . . The Empress theatre, Jacksonville, Fla., owned by Florida State Theatres, has closed its doors. This is one of the oldest theatres in the locality. . . . John Thomas, former manager of the Empress, will take over the management of the Imperial. . . . Nat Williams, president Interstate Theatres, Thomasville, Ga., has returned there after a visit to Jacksonville, Fla. . . . Quick action by firemen brought under control a fire which had threatened the spread throughout the half-block-long Strand theatre, Athens, Tenn. The fire started in the office of manager John Smith.

BALTIMORE

Bob Gruber, owner of the New Glen theatre is vacationing in Ocean City, Md. . . . Aaron Seidler, New Albert manager, is being recalled by the Naval Reserve. . . . Ross Hunter, producer of U-I's "Magnificent Obsession," was in town accompanied by Dave Pollard for a press and radio tour. . . . Virginia Gibson, one of Metro's "Seven Brides," was in town accompanied by Metro's Tom Baldrige. . . . David Thomas, Little theatre assistant, is vacationing in Panama City. . . . Elwood Lavin, operator at the North Point drive-in, is vacationing in Florida. . . . Adam Goelz, former manager of the Hippodrome, has been appointed advertising manager for Independent Theatres, Inc., in Chattanooga.

BOSTON

When the new V.F.W. Parkway drive-in, West Roxbury, had its gala opening on August 5, owner Michael Redstone donated the entire box office receipts to the Jimmy Fund. . . . Guido DiPillo is the new assistant manager at Loew's State, Boston, and the new student assistant is Michael Petrovic. . . . Bert Lytell, kicking off a 22-city tour on behalf of promotion on 20th-Fox's "The Egyptian," spent a busy day in town for five radio and two TV appearances and a press luncheon. . . . Lyman O. Soley, regional manager of Manley Popcorn Company, has set up a sales contest among the salesmen in his northeast regional division, with the winner to be given an all-expense trip to San Juan, Puerto Rico for two. . . . The Parkway drive-in, North Wilbraham, Mass., is staging weekly wrestling matches on Wednesday evenings which are free to the public. The bouts start at 7:15 and when darkness sets in, the patrons are invited to return to their cars to watch the film program. The second week's matches attracted 1,400 cars with as many again turned away.

BUFFALO

Elmer F. Lux, head of Elmart Theatres and president of the Common Council, is back on the job none the worse for his minor operation in the General Hospital and now planning on a north Canadian woods vacation with Mrs. Lux at the George H. Mackenna and family camp near Haliburton, Ontario. . . . Charles B. Kosco, manager of the local Fox exchange, back from New York sales meeting enthusiastic over company's releases through the end of 1954. . . . "Living It Up," did so well at the Paramount that it was held for a third week so that the special Ladies Early Bird Show had to be postponed until Aug. 13 when it again will be used a special gag stunt to open "About Mrs. Leslie." . . . Richard T. Kemper kept things livened up at the Circus Saints and Sinners stag outing last Monday at the Cherry Hill Country Club in Canada. Dick was ringmaster and Elmer F. Lux, master of ceremonies. Kemper is zone manager for Dipson Theatres. . . . Bill Colson, manager of the Niagara is launching his new CinemaScope equipment all this week with the first presentation in his theatre's district of "The Robe." . . . Buffalo's newest TV station, WGR-TV, which has signed up the NBC programs, is expected to start telecasting Aug. 16. It will telecast on Channel 2.

CHICAGO

Theatre tax collections here for July were \$86,760, compared with \$84,130 for July, 1953. . . . MGM's "Seven Brides For Seven Brothers" brought McVickers theatres into the CinemaScope fold. The film is the talk of the town. . . . Grand theatre, formerly an RKO house and now independently operated, also went CinemaScope this week with Universal-International's "The Black Shield

of Falworth." The film's stars, Tony Curtis and Janet Leigh, were present for personal appearances and radio and TV interviews plugging the film. . . . "Three Coins in the Fountain" is giving neighborhood houses the biggest box office of the summer. . . . Out of 84 film features examined by the Police censor board, 21 were foreign productions. The board rejected two French films and tagged five other films for "adults only." These included one American, three Mexican and one French film.

CINCINNATI

For the first time in recent local theatre history, all downtown first run houses are playing holdovers. . . . Despite pessimistic predictions from certain quarters at the outset, "This Is Cinerama" is building nicely at the converted Capitol theatre, grossing an estimated \$26,000 on its sixth week. Box offices for the local engagement have been established at Dayton, Ohio and Louisville, Ky. . . . The Kessling-Newbold circuit has disposed of its Pioneer theatre, in Holden, W. Va., to James Earles. The new lessee plans to reopen the house which has been closed for the past 60 days. . . . Teenagers in Mansfield, Ohio, are circulating a petition for presentation to theatre managers protesting the adult scale of 50 and 70 cents for matinee and evening, respectively, being charged when the juveniles reach 12 years of age. They are asking for a compromise rate of 35 cents between 12 and 16 years of age, which they contend prevails in other situations. They intend to call the matter to the attention of the city council. . . . The Highway drive-in, Mt. Sterling, Ky., closed for some time because of damage to the screen tower during a heavy storm, will be reopened soon according to Nelson Ward, who operates this and other area theatres.

CLEVELAND

"The Moon is Blue" finally moved out of the Lower Mall theatre after 11 straight playing weeks. . . . CinemaScope with stereophonic sound will be installed in the 20th-Fox screen room by National Theatre Supply Co. . . . Herb Horstemeier, buying-booking agent, is now servicing the Diana theatre, Rittman and the Shane drive-in, Andover. . . . Al Boudouris and associates of Toledo have formed Glass Mile Drive-In Theatre, Inc. to build a 1,500-car deluxe drive-in theatre with an 800-seat Thermopane enclosed air-conditioned area in Toledo. Location is the northwest corner of Jackman and Laskey Rds. Project, to start right away, is expected to be completed in about eight weeks and will cost in excess of \$400,000. Boudouris, president of Theatre Equipment Co. of Toledo, is interested in five other outdoor theatres in Ohio. CinemaScope complete with stereophonic sound will be installed. . . . Joan Alley, daughter of Tom Alley, former Republic salesman now buyer-booker for a drive-in circuit, was married.

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ried to Donald Brown. . . . Zelda Cutler, RKO secretary, announced her engagement to Herbert Diamond. . . . Jack Gertz is opening a branch of his Jack L. Gertz Enterprises in Charlotte, N. C.

COLUMBUS

Frank Marzetti has installed a new Super Panatar CinemaScope lens at the Linden, the first such installation in a local neighborhood house. . . . Over 100 local theatre, radio, television and newspapermen have expressed their intention of joining the Showmen's Club, said Milton Yassenoff, treasurer. A get-together party is scheduled for August 18. . . . Mrs. Lelia Stearn is planning to install a wide screen in the Southern in time for the theatre's twenty-third anniversary this fall under the present management. . . . Officers and men of the U. S. S. Kane were guests of manager Walter Kessler at a screening at Loew's Ohio of "The Caine Mutiny." . . . Jackie Cooper, stage, screen and television player, raced his Austin-Healy sports car in the Lockbourne Air Force races here last Sunday. . . . "Living It Up" was held for a third week at Loew's Broad. . . . Al Sugarman, father of Charles Sugarman of the World, may spend some time next winter in Arizona. Florida is his usual residence in the wintertime.

DENVER

J. M. Dubois, freelance newsreel cameraman, is hitting the newsreels on the national newscasts pretty regularly. . . . Russell Allen is building a 350-car drive-in, with CinemaScope, at Farmington, N. M., and hopes to have it in operation by Sept. 1. . . . Eddie Specht, manager the Ritz, Denver, has been moved to Salida, Colo., as city manager for Atlas Theatres, and the Ritz has been put under the management of George Hodges, who will handle it in addition to the Gothic, a few blocks away. . . . Helen York, Universal exploitation lady, was here whipping up the campaign on "Magnificent Obsession," which is packing them in at the Paramount, and for "Black Shield," which opens soon at the Denver. . . . Gloria Ann Pinney is the new secretary at the Allied Rocky Mountain Independent Theatres headquarters office. . . . Walter Wright, assistant manager at the Wadsworth drive-in, succeeds Leroy Ramsey as manager. Ramsey resigned so as to go to Oklahoma. He did not announce his plans.

DETROIT

Associated Theatres' head Alex Schreiber was in town from home in California. . . . While "Gone With the Wind" still holds up at Dillon Krepps' United Artists, business has dropped enough to discontinue the nine a.m. show. . . . A sudden change of plans had Dave Idzal dropping a sneak preview and carrying "Garden of Evil" another week. . . . Police Sergeant Richard Loftus and his Censorship Bureau refused four theatre fronts in June. Seventy-three were checked. Of 308,000 feet of film, 2,200 were rejected. . . . Paul Sutton, radio actor, was nominated to run for Congress in Oakland county. . . . The rumor machine has Mack Krim of the Krim in Highland Park burning the long distance wires and flying to Hollywood for Kim Novak. She will be in for publicity along with Phil Carey.

HARTFORD

Sal Adorno, Jr., building an 800-car capacity drive-in theatre at Middletown, Conn., has postponed opening of the \$125,000 project to later this month. Adorno's father is president and general manager of the M&D Theatres, operating three downtown Middletown first run theatres. . . . "Gone With the Wind," holding in numerous Loew's situations, continues to stimulate Connecticut trade talk concerning the uptrend in box office grosses. . . . Newspaper columnist-TV personality Ed Sullivan has taken occupancy of the 95-acre Southbury, Conn., farm of Neil Agnew, former vice-president of Paramount, who is moving to France. . . . Harry Corlew, assistant manager of the downtown Stanley Warner Strand, Hartford, has been promoted to management of the circuit's newly-reopened Commodore Hull theatre, Derby, Conn. Replacing Corley here is William Caplin, a 10-year Army veteran. . . . Joe Giobbi of the Crown Management Corp., Hartford, has returned from Philadelphia and New York. . . . John R. Patno, Jr., of the Paramount theatre, Springfield, Mass., has returned there from a Westerly, R. I., vacation trip.

INDIANAPOLIS

Dale McFarland, Indianapolis, and Roy Harrold, Rushville, have been named co-chairman of the COMPO Press Relations Committee in the state. . . . Roy Kalver, president of Indiana Allied, and Trueman Rembusch, national director, will attend the board meeting at White Sulphur Springs Aug. 23-24. . . . Dick Norton has closed the Rey at Redkey. . . . Claude McKean, Warner branch manager, was in Philadelphia and Bob Conn, 20th-Fox, in New York the past week for sales meetings. . . . Two masked gunmen held up the Westlake drive-in Tuesday night. Operator Ernest Voight estimated the loss at \$200. . . . Walter Wolverton, advertising manager of Greater Indianapolis, is back from a Canadian vacation. . . . Signe Hasso is here this week to star with the Town and Country players in "Candlelight."

JACKSONVILLE

James L. Cartwright, Daytona Beach district supervisor for Florida State Theatres, was the main speaker at a conference of FST theatre managers held here. . . . Harry Botwick, FST supervisor in South Florida, and his family stopped here briefly en route to a Connecticut vacation. . . . Dixie Drive-Ins announced that Daniel Bagby has been shifted from management of the local Atlantic drive-in to a similar position at the Neptune drive-in at Daytona Beach. . . . Mrs. Nell Gardner is the new manager of the Atlantic drive-in. . . . Carroll Ogburn, Warner branch manager, returned from meetings with exhibitors in Atlanta. . . . Joe Charles, manager, Rialto theatre, Orlando, and a former Jaxon, was here for a midweek visit with friends. . . . Roy Smith left for a series of calls on Miami exhibitors. . . . Theatre men here from outlying towns were H. J. Wells, Kingsland, Ga.; Cris Carratt, Starke; Harlow Land, Mayo; and Sam K. Strathos, Monticello. . . . A spokesman for the local TV industry said that there are more than 100,000 home TV sets capable of receiving the output of the two local telecasting stations, WMBR and WJAX.

KANSAS CITY

Bond issues totaling \$60,000,000 for Kansas City, Mo., and Jackson county (in which Kansas City is located) were voted August 3; including provision for recreational facilities, baseball stadium improvements, exposition buildings. . . . Appointment of committees, and plans for the annual convention of the Kansas-Missouri Theatre Association September 28-29, will be made at the board meeting August 18. . . . Heavy and widespread rains in the Kansas-Missouri film distributing area greatly reduced predicted damage to crops. . . . "Genevieve," already in its fourth month, scheduled to end last week at the Kimo, was again held over. . . . "Gone With the Wind" is breaking the usual double-bill practice during its subsequent run engagements. . . . The Lakeside drive-in celebrates the start of its second year with a fireworks display.

LOS ANGELES

Jack Jacobs, National Screen Service, has re-entered the Midway Hospital to receive additional treatment for an eye ailment. . . . The Imperial theatre has been shuttered by owner John Wolfberg. . . . Jack Berman, president of Berman Theatres, and his wife, have returned from a tour of the European continent. . . . Taking over the ownership and operation of the Park theatre, Tucson, was Bill Dumas. House was formerly operated by Paul Robinson. . . . John Lavery, executive assistant to Charles P. Skouras, National Theatres head, departed for a three weeks vacation in the New England states. . . . Hugh Bruen, who operates the Wardman, Whittier and Roxy in Whittier, is readying his new drive-in named the Sundown for an August opening. It is one of the first open air theatres in southern California to be especially equipped to accommodate wide-screen pictures. The screen will have a 105 x 75 foot curved area, while the drive-in itself will cover 14 acres of ground, accommodating 1,000 cars.

MEMPHIS

Loew's State broke all existing house records with five weeks of "Gone With the Wind," during which 80,000 persons saw the picture, manager Arthur Groom reported. . . . M. A. Lightman Sr., president of Malco Theatres, Inc., is building a \$800,000 shopping center in Memphis. . . . C. E. Sumner, salesman, National Theatre Supply, is vacationing at Sea Island, Ga. . . . Mr. and Mrs. W. R. Scruggs, RKO, are on a vacation trip to Niagara Falls. . . . Jimmy Singleton, who operates a chain of theatres in Arkansas, was in Memphis on business. . . . Patrick Grace, projectionist, charged he was fired at Lincoln drive-in after a political argument with the owner, N. A. Cook. Cook replied that Grace was fired for sleeping on the job. The union investigated and business agent A. G. Shelby reported: "Reasons assigned by Mr. Cook were satisfactory and his action was justified. No politics of any kind was involved."

MIAMI

The southeastern division of Florida State Theatres had some managerial changes and according to divisional supervisor Al Weiss, they included the following: Ed Heller, man-

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ager Dade; Bob Williamson, manager Palm, W. Palm Beach; James Fuller, manager Regent; George Fielder, manager Delray, Delray Beach; and Tom Ryan and Elmer Shard both now serving as vacation and relief managers. Assistant changes were: Tom Braun, Paramount; Tony Pano, Florida and David Payne, Olympia. Ted Young resigned as manager of the Warner in Ft. Lauderdale and his spot has been filled by John Patton. . . . Peter Seaborn, manager of the Trail, was vacationing, and Thomas Knowles, manager of the Embassy, was relieving. . . . New WTVJ staffers included Adrian Cox, receptionist; Jay Weand, cameraman and film librarian, Leona Softness. . . . Earl Lewis, chief transmitter engineer for WTVJ is now at Will Rogers Memorial Hospital for a recuperative rest. . . . Boulevard manager Sam Rowland, was touring state of Florida on his holiday. . . . Frances Dounion, Wometco's popular phone pilot, was voted "Most Sincere" in a personality poll.

MILWAUKEE

There are fish in northern Wisconsin. Oliver Trampe came back with a mess of them from Land O'Lakes, Wis., this week. . . . Mrs. Fox is the "extra help" in the Allied office here for the next three months due to the national convention. . . . The Wisconsin Variety heart collection is going very well. . . . A product shortage for the delux houses is likely over Labor Day. First runs downtown have holdovers going into three and four weeks. . . . The Century theatre here, owned by Mr. John Freuler, was to close August 8. . . . The New York Philharmonic Symphony Orchestra's opening concert will be shown, on telecast, Oct. 7, at the Warner theatre. Officials of the theatre management said that top price would be \$2.20.

NEW ORLEANS

The Gay in Harvey, La., was destroyed by fire early Thursday morning. The theatre had been closed for remodeling. Fire Chief Hurd Boudreaux of Marrerre estimated the loss at \$100,000. Owner Clarence E. Thomassie said that the theatre was not insured. . . . Pittman Theatres' general manager E. G. Perry and family are on a vacation tour in New Mexico and Nevada. . . . A. J. Broussard has a 1,000 seater under construction in Crowley, La., which he plans to open about October 1. . . . The Jeff Kinerd's, after 15 years of wedded bliss, are cradling their first child, a bouncing baby boy born July 26. Father is head shipper for Columbia Pictures. . . . Isadore Lazarus advised that in the history of the Center, a first run downtown theatre, it was the first time they held over both features of a double bill, "The Desperado" and "Dragonfly Squadron," for two roaring weeks. Business was tremendous. . . . Ed Ortette has leased his Highway drive-in, Bay St. Louis, Miss., to Mrs. Mathilda Rhodes. The new management took over on August 1.

OKLAHOMA CITY

The NE "66" drive-in theatre, Oklahoma City, celebrated its birthday August 4 with a giant fireworks display. Each person attending the show that night was given a gift. "Knights of the Round Table" was the fea-

ture. . . . Julie Newmyer, rising young actress visited Oklahoma City last week to promote MGM's "Seven Brides for Seven Brothers" which opened at the Midwest theatre August 11. . . . The Kay theatre, Ponca City, Okla., was closed for remodeling August 2-6, during which time a wide screen and other new equipment was installed. The theatre now is back to the regular daily schedule, manager Don Hall reports. . . . The Yale theatre, Sapulpa, Okla., which was destroyed by a fire early last week, will be rebuilt, according to Jimmy Zartaludes, manager. For the time being the State theatre, owned by the same company, has been re-opened. . . . The Uptown theatre, Houston, Texas, which has been closed since a fire on June 29, is expected to be opened for business late next week, Fred Cannata manager of the Horwitz Theatres announced.

OMAHA

District Judge C. B. Ellis held that Saul Frank of McPherson, Kans., was entitled to \$45,000 damages in a foreclosure suit brought in connection with the purchase of the Crest drive-in theatre at Beatrice, Neb. C. M. Alspach and V. C. Anderson of McPherson sought the foreclosure after Frank refused to continue payments for the theatre, claiming misrepresentation in the amount of profits possible from the property. Judge Ellis held that the plaintiffs had made "material, fraudulent and false representation" and set a fair market value of the theatre at \$70,000, compared with the \$125,000 Frank had agreed to pay. . . . J. A. Pope, owner of the Dixie Theatre at Emerson, Neb., announced that the theatre, closed

since last February, will reopen in September. . . . The theatre at Comstock, Neb., which closed August 1, will open again in September. . . . Rich Wilson, MGM salesman, caught a 10½ pound walleye to set a new record at the resort he was visiting on Leech Lake, Minn. . . . The Universal exchange looks like it had been hit by a man-sized Midwest twister but manager Iz Weiner said it will result in bigger and better quarters. The office is being remodelled.

PHILADELPHIA

Leon Cohen has installed a new wide-screen at his independent Vine Street screening room for the showing of one-track CinemaScope prints. . . . Tri-State Buying and Booking Service here has added the Park drive-in, Lock Haven, Pa., to its account list. . . . Harry Alberth, who managed Fabian's Strand, Altoona, Pa., for many years, is the new manager of the Airport drive-in, Allentown, Pa. . . . The Reading, Pa., Fair management has decided to cut admission rates in a move unprecedented in its 40-year history. . . . A new wide-screen, 40 feet wide, has been installed at the Elton, Steelton, Pa. . . . Robert Johnson, former assistant manager of the Colonial, Harrisburg, Pa., has left the industry for other business. . . . Harry Knowles, manager of the Midway, Allentown, Pa., back at his post after being hospitalized for two months. . . . With the closing of the Stanley Warner Lansdowne for the remainder of the summer, manager Chet Woerner is transferred to the suburban Ambler, replacing Louis Ackley, who becomes night manager of the Palace in place of Bill Ryer, who takes over relief manager duties for

(Continued on following page)

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SPECIALISTS IN MOTION PICTURE SOUND
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(Continued from preceding page)

the circuit. . . . Unemployment in the Reading, Pa., area is reported the cause for a 40 per cent drop in business at the drive-ins this season. . . . Dr. Samuel Goldstein, owner of the Paxtang, Pa., is back at his desk after three months recuperation from an operation.

PITTSBURGH

"Duel in the Jungle" has replaced "Susan Slept Here" on the Stanley booking schedule. . . . The Penn expects to bring in "Betrayed" for Labor Day week. . . . The Variety Club's annual banquet has definitely been set for Nov. 21 in Hotel William Penn. . . . Max Silverman, manager of the Manor, is in Montefiore Hospital for observation. . . . John Sullivan is giving up the Airport theater at the Greater Pittsburgh Airport end of this month. . . . Ike Sweeney is again official manager of Republic Pictures on Film Row. . . . Don d'Aquila, of the Warner booking department, and his bride are honeymooning in the Poconos. . . . Marjorie Dempsey, secretary to Bob Suits, Warner theatre manager, will wed Richard P. Holtzman, a Pitt student, Aug. 21. . . . The talk of Film Row is the amazing recovery made by "This Is Cinerama," going great in its 35th week in the Warner. . . . "Hobson's Choice," drawing fine word-of-mouth comment, also faring mighty well at the Squirrel Hill, and certain for an extended run in this art house.

PORLAND

Evergreen's new "million dollar" Fox theatre was to have a formal invitational premiere Thursday night. Charles P. Skouras was to head a load of film folk set to be on hand. In town for a few days making last minute check-ups were William Thedford, Evergreen divisional manager; Frank Christy, Evergreen divisional booker and buyer, both from Seattle; Russell McCullough, National Theaters purchasing agent; Walter Bantau and Jim Dillon, assistants to McCullough—all three from Los Angeles. . . . Dick Edge has resigned as Sweet Home city manager for the Jesse Jones Circuit and goes on the road for Hallmark productions. . . . Harold Lorrimer, Liberty manager, is on short vacation. Bill Goodwin takes over. Lorrimer had a lion hunt in his Liberty theatre when a four-month old cub on display got loose at feeding time.

PROVIDENCE

William J. Trambukis, Loew's State manager, and his wife, recently celebrated their birthdays and wedding anniversary, on the same day. With their daughter, Jane, they enjoyed a week's vacation at Hampton Beach, N. H. . . . Ed Fay, dean of Rhode Island showmen, took a trip to Boston to set up plans for local participation in the 1954 "Jimmy Fund" Campaign. . . . A new 470-car parking lot is being laid out in the

rear of Loew's State theatre, which should help patronage at that house mightily, this being one of the most congested areas in the city, with parking space at a premium, night and day. . . . RKO Albee manager, Dave Levin, took time out to journey to Boston to see a special screening of "Duel In The Sun" which is scheduled to play at his house shortly. . . . A former usher at Loew's State, Charles Fountain, is now Reverend Fountain, assistant pastor at St. Theresa's Church, Pawtucket. . . . Ernie deSauve, former well-known local artist and more recently doing magazine cover artist in New York for several nationally-famous publications, dropped in to visit several theatre managers (for whom he used to work) during his vacation in Providence.

SAN FRANCISCO

George A. Hickey, Pacific Coast sales manager, MGM, was in over the weekend of Aug. 7 enroute to Portland and Seattle for sales meetings. He was expected to return here Aug. 13 for San Francisco sales meeting. . . . Other MGM news centers around promotions in the booking department with Kay Hackett upped from 2nd to head booker, taking over spot left vacant when veteran Les Smith retired. Ray Haberland went from 3rd to 2nd booker and Harry Hargraves, new to the city, is being instructed to handle 3rd booker desk by Tom Grady, MGM master booker. . . . Closing this week were two houses in the Panero Circuit: the American, Kingsburg and the McFarland, McFarland. . . . Roy B. Case sold his Maribel at Weott, August 1, to W. B. Davis. George Archibald of the Arch Booking and Buying, will continue to service the house. . . . Donald Yarbrough, son of Eddie Yarbrough, 20th Century-Fox press representative, here, is now the press agent for Fox West Coast Theatres, this city. . . . Gladys Beaupre, telephone operator at Paramount Exchange, has checked out of the hospital where she went with a broken shoulder, and will recuperate at home for the next five weeks. . . . The row received word of two deaths during the week: Mrs. Effie Frey, wife of Morris Frey, National Screen Service counter man, and Robert A. Syvertsen, manager of El Rey theatre. . . . The Film Colony Club Girls, always active for the Blind Babies Foundation Fund of Variety Club, turned over \$500 to the Foundation as a result of a drawing held.

ST. LOUIS

The Missouri theatre here was compelled to close down July 30 because of a breakdown of the motor on the air conditioning system. Roy Muehleman, the manager, next day said he could not predict how long the theatre would remain closed. . . . The Avon theatre at Breese, Ill., was closed three days recently while necessary equipment was being installed for the showing of Cinema-Scope pictures. . . . Sponsors of the summer film festival at the Uptown theatre in St. Joseph, Mo., report that it was received so enthusiastically that they are planning to renew it in the fall. . . . The Clark theatre in Shelbina, Mo., closed three days the last week in July for the Shelby County Fair. They reopened on Saturday night with the showing of "Along Came Jones." . . . Manager Vince Helling of the Strand theatre in nearby St. Charles, Mo., said a wide screen installation will be completed and in operation by September 1. . . . Wayne K. Bromley, 76, who had varied business connections,

including a chain of theatres, died August 2 at St. Luke's Hospital in St. Louis.

TORONTO

The Arcadian, long a resident of Queen st. e., located just off the main street, is being demolished to make way for an office building. . . . Russ McKibbin, manager, Imperial, returned from three weeks' holiday spent on Lake Simcoe. . . . Peter Lawrason and Laurie Hole are doing the rounds of the city's suburban houses of Famous Players, doing relief work. Lawrason is manager of the Avenue and Hole the skipper of the Village. . . . Newest company in the film picture in this country is Comprehensive Film Services being set up by Bob Lee, former manager of CHUM, here. The company will handle TV, industrial and educational films. . . . Another company equipped to handle films is Communications of Canada with the association of Julian Roffman, well-known motion picture cameraman. He will be associated with Ralph Foster and Art Wells.

VANCOUVER

The RCMP has ordered drive-in theatres in this area to discontinue Sunday night shows as they are breaking the Lord's Day Act by operating on the Sabbath. . . . Henry Simmonds, a well known city architect who was in charge of the building of many local houses, died in his 70th year. The last houses he supervised were the Odeon at West Vancouver and the Odeon theatre in Victoria on Vancouver Island. . . . Drive-ins after a slow start caused by inclement weather, particularly in May and June, are now making up for lost time with most doing capacity. . . . Odeon Theatres and local union 244 have been fighting over new contracts for janitors working in the circuit houses. All janitors given a week's notice and theatre cleaning will be taken care of by Continental Janitor Service a non-union outfit. FPCC has signed an agreement with local 244 for its cleaners. . . . Mrs. Don Findlay formerly employed on film row, has joined the TV section of CBC as a film cutter. . . . Rod Fisher, manager of the Kingsway, and his wife Evelyn are on holiday in the Okanagan fruit belt. . . . The local MGM branch under manager Charlie Ramage was the top branch beating all Canadian and U.S. offices in the recent drive.

WASHINGTON

Ira Sichelman, 20th Century-Fox branch manager, attended a home office sales meeting. . . . Bert Lytell was in Washington to promote "The Egyptian." . . . Ed Plohn, manager of the National theatre, who recently returned from a European vacation, was hospitalized for a heart ailment. . . . Robert Smeltzer, Warner Bros. Pictures district manager, and Ben Baché, branch manager, attended a two-day meeting at the Warner home office in New York. . . . David Pollard, Universal publicity representative, and Mrs. Pollard, are the parents of twins, a boy and a girl, born July 30. . . . James O'Neill Jr., drama editor of the Washington "Daily News," is vacationing in Connecticut. . . . K-B Theatres' Apex and Flower theatres brought back the British picture "The Clouded Yellow" starring Jean Simmons. . . . The Variety Club will have a kick-off luncheon for the ladies on August 21, at the Shoreham Hotel, to start work on the 1954 Welfare Awards Drive.

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"What the Picture did for me"

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Duguay—Colored pictures cost the most, but they are worth it. I say make all pictures colored productions. Played Friday, Saturday, July 30, 31.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

Metro-Goldwyn-Mayer

GREAT DIAMOND ROBBERY: Red Skelton—A fair comedy but this won't stand up by itself in a small town. Double it with a short western and it will pass. I used to play Skelton on Sunday-Monday, but not any more—not good enough. I doubled it with "Hangman's Knot" (Col.). Played Friday, Saturday, July 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

TENNESSEE CHAMP: Shelley Winters, Dewey Martin—Doubled this with "Terror on a Train" (MGM) for a fair program. "Tennessee Champ" was well done and better than an average picture. However, business was no good. Played Friday, Saturday, July 16, 17.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Paramount

FOREVER FEMALE: Ginger Rogers, William Holden, Paul Douglas—I sure made a mistake on booking this one—it is poison to small towns. Pass it up if you are in a small town—a little too highbrow. Played Sunday, Monday, July 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

JIVARO: Fernando Lamas, Rhonda Fleming—A very good picture, but the title had no drawing power. Poor business for this time of year. Coupled with Lippert's "Blackout," which was a very good second feature. Played Thursday, Friday, July 29, 30.—George E. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SON OF PALE FACE: Bob Hope, Jane Russell—Played this on a repeat run, also had a carnival in town to buck. But still I did better business than I expected with it. I played it about two years ago. Play it again—they will welcome it and come to see it again. Best picture Hope has made. Played Friday, Saturday, July 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

DECAMERON NIGHTS: Joan Fontaine, Louis Jourdan—Not everybody's meat, but definitely a fine film. Color by Technicolor is excellent, so are the sets. Highly recommended to bigger houses everywhere for good entertainment. Played Wednesday, Thursday, Friday, Saturday, June 23, 24, 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Republic

JUBILEE TRAIL: Vera Ralston, Forrest Tucker—Coupled this with "Sweethearts on Parade" (Rep.) and cannot understand what happened. Two swell pictures, but the public simply looked at the marquee and drove away. Name stars and action are what my public is interested in. Played Sunday, Monday, July 25, 26.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Twentieth Century-Fox

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—This was a second run hit for us and we did better on it this time than the first. Jean Peters and Walter Brennan were best ever in this picture. Best B. O. we had in weeks. Played Sunday, Monday, Tuesday, July 18, 19, 20.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

MISS ROBIN CRUSOE: Amanda Blake, George Nader—Fair picture, beautiful coloring. None of our patrons had ever seen these stars, so it was not a B. O. for this weekend. Played Sunday, Monday, Tuesday, July 25, 26, 27.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

Universal

CREATURE FROM THE BLACK LAGOON: Richard Carlson, Julie Adams—A small town natural. Had a carnival here all week, still I did above average business on this picture. It seems to me people like this kind of story. Every time I play one of this type, I do well with it. Play it. Small town and rural patrons. Played Tuesday, Wednesday, July 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

DRUMS ACROSS THE RIVER: Audie Murphy, Lisa Gaye—I never miss with this boy—he always brings in extra business for me. The only thing wrong, his pictures are a little bit short on running time. This is a very good western. Play it—good for all small towns. Played Sunday, Monday, July 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

LAVENDER HILL MOB: Alec Guinness, Stanley Holloway—Any company who tries to distribute English made pictures surely can't stay in business long. This one is as bad or worse than "Titfield Thunderbolt." Poor. Played Sunday, Monday, Tuesday, August 1, 2, 3.—Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

MA AND PA KETTLE AT HOME: Marjorie Main, Percy Kilbride—This gave me extra business both nights. I never fail with this team. Doubled it with a Bugs Bunny cartoon revue. I think these cartoon revues are O. K. Let's give our patrons what they want—more comedies and outdoor pictures. Played Friday, Saturday, July 2, 3.—James Hardy, Shoals Theatre, Shoals, Ind.

RAIDERS, THE: Richard Conte, Viveca Lindfors—Another good U-I western in Technicolor that did good business at the box office. Well liked by all who saw it. Played Sunday, Monday, Tuesday, June 13, 14, 15.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

SASKATCHEWAN: Alan Ladd, Shelley Winters—A very good outdoor picture with pretty scenery. This one should do O. K. in any situation. Played it during a heat wave. Maybe you can do better with it. This is an excellent picture—don't pass it up. Played Sunday, Monday, June 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

STAND AT APACHE RIVER: Stephen McNally, Julia Adams—if there were a drought instead of a deluge of Apache stories, this would hold up its end, but the customers are growing about the over-supply, so this one suffered. Cast is good and story is all right, it quite similar to those ahead of it. Business was below average on double with "Combat Squad" (Col.). Played Friday, Saturday, June 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

Warner Bros.

ABOUT FACE: Gordon MacRae, Eddie Bracken—A wonderful picture, even if I played it two years late. Plenty of comedy and just the right amount of music to make it good. Let's have more of this type, which will make both the patron and exhibitor happy. Good for drive-ins. Played Tuesday, Wednesday, July 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

BLOWING WILD: Gary Cooper, Barbara Stanwyck—This one has a little of everything in it and should please the average movie-goer. Play it—should be O. K. in any situation. Played Sunday,

Monday, July 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

HONDO: John Wayne, Geraldine Page—Many nice comments. Business up about 50%—S. W. Booth, Booth Theatre, Rich Hill, Mo.

LITTLE CAESAR: Edw. G. Robinson—Strictly murder, and I'm not describing the plot, but the box office receipts! The trailer is absolutely a wash-out and this helped to kill it. The trailer is put out by National Screen and Warner Bros. do not make one for this picture. It's all in still form with no action at all. Played Tuesday Wednesday, July 13, 14.—Major L. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Shorts

Metro-Goldwyn-Mayer

LITTLE JOHNNY JET: Technicolor Cartoon—Really a wonderful cartoon that old and young loved—something really different. Congratulations, MGM.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

RKO Radio

ALASKAN ESKIMO, THE: People and Places—Disney—We have run most of these colorful films by Walt Disney and found this one a trifle dull and not as good as most. Could have been shorter, but it was well received.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

BEAR COUNTRY: True Life Adventures—We ran this as an added feature with a western and many people came just to see this half hour colorful short. Adults as well pleased with it as the children.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

PAL'S ADVENTURE: My Pal—Here is a cute short that every theatre should play. It has a very good meaning and should please adults and children alike. Play it.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

SATISFIED CUSTOMERS: Terrytoon—This was a very poor cartoon, not many laughs. Too repetitive and monotonous.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

United Artists

JOSEPH C. RODRIGUEZ: Medal of Honor—Our first one of this series was a good one. If the rest of the series are as good, they'll be O. K. Don't be afraid of them.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

GO SOUTH, AMIGO: Color Parade—Very good one-reeler. Takes you to Mexico.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOUNTAIN FARMERS: Earth and Its People—This is good and my farm trade enjoyed it very much. All about farming in Switzerland.—George Kelloff, Ute Theatre, Aguilar, Colo.

PO RIVER VALLEY: Earth and Its People—Very good. If you have a heavy Italian population, don't fail to play this. It shows how the people live in northern Italy.—George Kelloff, Ute Theatre, Aguilar, Colo.

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U.A. Acquires Rights to Heavyweight Fight Film

United Artists has acquired the worldwide distribution rights to the film on the forthcoming heavyweight title rematch between Rocky Marciano and Ezzard Charles at the Yankee Stadium in New York September 15, it was announced jointly by James D. Norris, president of International Boxing Club, and William J. Heineman, distribution vice-president of United Artists.

Martha Wagner, Pioneer Milwaukee Exhibitor

Mrs. Martha Wagner, 72, veteran Milwaukee theatre operator, died in that city August 3 after an illness of several weeks. With her husband, the late John Wagner, Mrs. Wagner was credited with starting the second theatre on the south side of Milwaukee 48 years ago, the Emporium. Later she and her husband owned theatres in Hartford, Waukesha and Racine, Wis. For the last 35 years she operated the Garden theatre in South Milwaukee.

DRIVE-IN EQUIPMENT

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Harry J. Mulqueen Dies

Harry John Mulqueen, 67, manager of the Haines theatre in Waterville, Me., died August 7 after an illness of several weeks. Surviving are his widow, Leona Rioux Mulqueen, a son, John, and a sister, Mrs. G. J. Gratton.

Warns of More Films Like 'Salt of Earth'

WASHINGTON: Rep. Donald Jackson (R. Cal.) in another attack on the film "Salt of the Earth," warned the House last week that there quite likely will be "additional productions forthcoming in the near future from the same sources."

Rep. Jackson, a member of the Un-American Activities Committee, said that despite several favorable reviews of the film in papers in some cities, it still remained "Red propaganda" and "not in the best interests of the U. S." Despite opposition, he said, the film will probably make money for its producers and they'll likely make more films soon.

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MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, balloons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

Theatres Sue Ohio Truck Company

Several southern Ohio theatres and drivings have filed suit asking treble damages for alleged overcharges against Huntington-Cincinnati Trucking Lines in the Scioto County Common Pleas Court. The suit asks damages for alleged overcharges during the past two years.

Royster Files Anti-Trust Action Against Nine

Royster Drive-in Theatres, Inc., of Poughkeepsie, N. Y., last week filed anti-trust suits against nine distributing companies in the U. S. District Court for the Southern District of New York. Damages sought amount to \$150,000. Defendants are American Broadcasting-Paramount Theatres, Paramount Film Distributing Corporation, Warner Brothers Distributing Corporation, T. C. F. Film Corporation, RKO Radio Pictures, Inc., Columbia Pictures, Universal Film Exchanges, United Artists and Loew's.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

What Is Added to Crescent's Advertising Style?

LAST week, the HERALD had a most exciting and enlightening feature article describing the newspaper directory advertising used by Kermit C. Stengel, head of the Crescent circuit of 79 theatres, in the Nashville, Tenn., papers. And following our usual procedure, we want to call attention to this article, as a subject of discussion, for the particular attention of 6713 Round Table members.

Read the article, twice over, and look especially at the graphic illustration of the amusement page—as it was, and as it is, now. The old style looks like a smudge—while the new directory is clean, clear and concise. The former is an invitation to turn the page, without reading; the latter is an open invitation to go out to the movies, one that will make friends and influence people. We want to point out what Mr. Stengel has added to ordinary theatre practice, to accomplish this result. It's a simple formula for you to follow.

What he has done, in fact, is to utilize the professional services of the Doyne Advertising Agency, a local enterprise that has good reason to go along profitably with both the theatres and the newspapers. It can be done in any situation where a number of theatres are serving a good-sized trading area. It has been done, in the past, by Florida State Theatres, Fox Midwest Theatres, United Detroit Theatres, and many others. It is not even necessary that it be done by a circuit, for it can be accomplished by individual theatres who will join the directory for mutual aid and benefit.

For instance, in New York City, the "directory" ads of all the leading legitimate theatres appear daily in the metropolitan newspapers, in identical style and format, following the typographical standards of the *New York Times*. These theatres are competitive with each other, yet all willingly join in the use of one advertising agency who specialize in handling this directory, and have done so for years. All you need to do is to conform to style and pay your pro-rata bill for the limited space. It has quality-appeal.

"CHANNEL ONE"

For reasons unknown, and in a most curious chain of circumstances—probably a military secret, the Federal Communications Commission, in assigning wave lengths for television, have omitted "Channel One"—but don't ask why, for it's unlikely they can explain it.

They assigned "Channel 2" up to "Channel 13" in the reasonable frequencies, then skipped to "Channel 43" in the ultra high and very high frequencies, but it's beyond understanding at the local level. We better not prod them for an answer or they'll spoil our idea.

What we suggest to theatre managers is that they begin to tell the public to tune in "Channel One"—the neighborhood movie theatre—for things they can't find on the dial at home, such as new broad Scopes, brilliant color and high-fidelity sound. We have new dimensions on "Channel One" that television won't catch up with for years to come. Tell 'em now, while it's newsworthy.

It's a backhanded way of reminding the public of the superiority of motion pictures in theatres, as compared to television today. The TV manufacturers are now advertising "cinema-quality" as part of their sales approach. Let's call that particular bluff, and make 'em eat their words. We've got it and can deliver.

We'd like to see many others utilize the advertising skills of local agencies. These services are paid for by the deduction of a 15% commission from the total amount spent by the advertisers, so it really doesn't add any cost to the theatre budget. But it adds the professional touch, and it provides coherent and competent sales effort where directory advertising is desirable. The agency carries the ball, for the newspaper and the theatres alike, and the public gets a lift through better quality in selling approach.

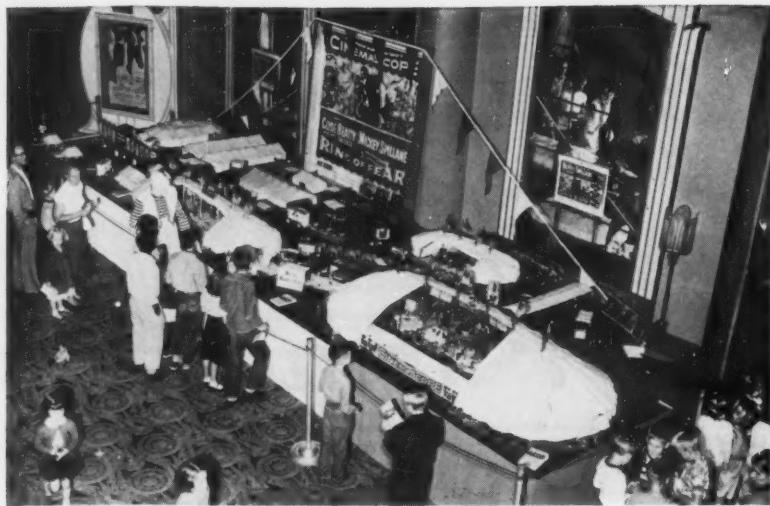
¶ SLOW RACE, as described in the August issue of *Town Journal*, seems like a stunt that theatre managers could encourage for publicity and public relations. It's the queerest race you ever saw, they say, but the teen-age contenders love it. The whole community gets excited, and sponsors are delighted to get aboard the promotion. The idea is to take it easy, and speeders always lose. It's a race in slow motion—some towns call it a "turtle race"—but the idea of an economy-run can capture the interest of speed-loving youth. You'll stare unbelievably as you see twenty-odd cars take off, the wheels barely turning, and then accelerate to sedate 20 miles an hour. High school students run the course to see who uses the least gas. Even on a hot day, they run with the windows closed, to cut down air resistance. Some drive bare-footed, to get a better feel of the accelerator. The winner, a Cadillac, made 20.38 miles per gallon. This figure, multiplied by the weight of the car, gave a score of 49.4 ton-miles. Placing second was a Ford, which ran 24.06, or with the weight of the car, 44.63 ton-miles. It sounds like a dandy game to play, for community benefits and good advertising.

¶ DON'T BE half-safe, when it comes to remodeling or installing new dimensions, or new seating, to compete with television in the home. Don't decide too quickly—and then, go all the way to get the right result, for you owe it to your theatre, yourself and your patrons. Use your credit with equipment sources, for you do have the opportunity to buy new 'Scopes, new seats and new carpets, on time payments. Folks who stay home, in their comfortable easy chairs, feel the difference when theatre comfort is not comparable. There are many theatres that need modernization, and which have had long years of service without much improvement. Doing the right thing will enable you to pay for new devices out of income, and you'll find that the improvements will pay for themselves.

—Walter Brooks



The Egyptians are coming, and all their desert kin, as ballyhoo for upcoming pictures. Lester Pollock provided these two natives [of Rochester, N. Y.] for "The Valley of the Kings" at Loew's theatre.



Ken Workman, manager of the United Artists theatre, Berkley, California, found the world's largest miniature circus—proudly owned by local circus fans—as lobby display for "Ring of Fear".

The Exploiteers Are Moving In



Lester Pollock's sleeping girl, hypnotized for the exploitation of "Valley of the Kings" at Loew's Rochester theatre.



Harry Botwick, Florida State Theatre District manager, compliments Ralph Puckhaber, manager of the Florida theatre, Jacksonville, for exceptional ballyhoo created for "Pinocchio."

An old carnival stunt, if you can drive a 10-penny nail with one stroke of the hammer, you get in free, devised by Al Hendrick, manager of the Indiana theatre, Indianapolis, for "Knock On Wood."



The women go for early morning pre-sneak screening of "About Mrs. Leslie" at the Stanley theatre, Pittsburgh—with a preview snack of coffee and donuts in the lobby. And a direct-wire telephone conversation with Shirley Booth, who was having breakfast in bed—in New York!

Showmen in Action

If GWTW gets any more spectacular newspaper breaks and/or street banners than it had in Loew's Poli theatre, Bridgeport, Conn., for Matt Saunders, we'll award a special award. The American Legion had a parade for him.

John J. Corbett says it wasn't Indians, not real ones, but members of the organization known as the "Redmen" who conducted a membership drive for themselves and contributed to the exploitation of the picture "Apache" at Schine's Glove theatre, Gloversville.

MGM is putting Greer Garson's newest picture, "Her Twelve Men", in the 85th Street and Madison Avenue Trans-Lux theatre, where it may equal the run of "Lili"—now in its second year at the Trans-Lux theatre, at 52nd and Lexington Avenue.

Jack Keegan, manager of Walter Reade's 9-W Drive-In at Kingston, N. Y., has provided "bleachers"—a section of theatre seats, for walk-ins, and now has up to 100 of them as patrons at evening performances.

Wendell Jones, manager of the Lee Theatre, Bristol, Va., Tenn.—the twin cities are divided with a white line right down the middle of State Street with one side of the street in Virginia, the other in Tennessee—made a particular play for "Living Desert" with school authorities and merchant sponsors.

Lynn Farnol has a new account, the Associated Fur Manufacturers, who will plug "White Christmas" from now until then, with a national campaign for white furs for the holiday season.

W. S. Samuels, manager of the Texas theatre, Dallas, is one of many who are plugging Friday, August 13th, as the only Friday the Thirteenth this year.

Raymond A. Holley, manager of the Capitol theatre, Union City, N. J., had a convincing cut-out, made from a 24-sheet, as lobby display for "Princess of the Nile."

Jake Weber, manager of Schine's Liberty theatre, Herkimer, N. Y., had a "Little Mr. Herkimer" contest for boys from 6 to 10 years of age, with 18 contenders and lots of good publicity and public relations. Winners got \$5 and two dozen "Frosticks"—enough to please any youngster.

Ralph Moyer sends a good photo of a good looking girl who made good ballyhoo for "Summer of Happiness" at the Picfair theatre, Los Angeles. Ralph says business was more than great.

Dell Publishing Company have printed 1,000,000 copies of a comic book on "King Richard and the Crusaders" which will be distributed nationally by American News Company, to benefit Warner's upcoming WarnerColor production in CinemaScope.

MGM Records have launched a long-range song-writing contest as a promotion build-up for "Athena" a color musical with Jane Powell, Edmund Purdom, Debbie Reynolds and Vic Damone. 2000 disc jockeys will receive a theme record this week.

Sheldon Mandell, manager of the St. Johns theatre, Jacksonville, had three ushers in clown costumes on the street as an antic for the exploitation of "Ring of Fear."

Bob Skaggs, manager of the Florida theatre in Jacksonville, has an usher who looks exactly like comedian Jerry Lewis, so he posed in the lobby, passing out cards which read: "I'm waiting for Dean Martin and our engagement of "Living It Up"—many persons were fooled by the deft and daft impersonation.

Bill Burke had three silver dollars frozen in a cake of ice, as promotion for "Three Coins in the Fountain" at the Capitol, Brantford, Ont., and plenty of kids standing around waiting for the loot to thaw out.

Universal-International and Loew's Theatres will award a special five-hundred volume library of Pocketbooks as first prize in a contest now being conducted for the opening of "Magnificent Obsession" at Loew's State theatre, on Broadway.

Don Fike, manager of the Family Drive-In theatre, Fulton, Mo., has a permanent neon sign advertising Paramount News and Technicolor which faces the highway 275 feet away and can be seen by 3,500 passing cars daily.

Impressive use of a 24-sheet to advertise "Prince Valiant" flanking the lobby entrance of the Town Theatre, Baltimore, and an attractive model attired as a Princess, who appeared on station WBAL-TV and paid special visits to newspaper offices.

Harry A. Rose found a counter-girl who was a Rock Hudson fan, and when she closed her section, she posted a notice she had gone to see her hero in "Magnificent Obsession" at Loew's Poli-Majestic theatre, Bridgeport. It broke a news picture in Bridgeport Post, which is a prime promotion.

Sol Sorkin had a real clown character on the street for "Ring of Fear"—looked like the genuine and carried a banner, giving out lucky cards for box office winners.

Paul Amadero, manager of the Pike Drive-In, Newington, Conn., brought "Shane" back for the fifth time, with accompanying newspaper ads urging his patrons to see it again.

Dick Empey, manager of the Granada theatre, Duluth, Minn., arranged a sports-car tieup for "Johnny Dark" which spotted a car in the lobby, and participation in the Moose parade.

Milan G. Steele, manager of the Ritz theatre and the Lakeside Drive-In, Pawnee, Okla., thinks it's more important to use outside posting than trailers on the screen, and has a large board which is sometimes devoted to one 24-sheet, or two 6-sheets, or a row of 3-sheets.



Dal Schuder, manager of the Circle theatre, Indianapolis, arranged this fast-moving jitterbug tieup with the Fred Astaire Dance Studios, who furnished the talent on a cooperative basis, ten times a day, as appropriate street ballyhoo in front of the theatre, for the Martin & Lewis comedy riot, "Living It Up."

One Bride & One Brother Tour Radio & TV in NY



MGM Records provided one beautiful bride, who had both vocal and optical charms, and one rustic brother, complete with buckskin suit, coonskin hat and detachable whiskers, to tour New York's radio and TV stations, distributing the MGM Record album of hits from "Seven Brides for Seven Brothers" in this very person-to-person sales approach. Above, the bride is carried across the threshold to meet Max Cole at WOV; at left they greet Murray Kaufman at WMCA. Below, they both sing for Mort Lindsey, at WABC, and pose prettily with Jack Ladelle and staff at WNBC. It's a proper promotion with disc-jockeys and commentators.

Paramount Short Honors "100 Unusual Boys"

A short subject which will afford exhibitors in every locality an opportunity for promotion through local Boy Scout troops has been produced by Paramount as one of their "Sportlight" series—"100 Unusual Boys"—made with the cooperation of the Boy Scouts of LaJunta, California. The film will have its first showing on the program with Alfred Hitchcock's "Rear Window" opening this week in New York at the Rivoli theatre, on Broadway. It is a picture that every Boy Scout in America will want to see, according to Oscar A. Morgan, Paramount's short subject sales manager, and we agree, most heartily. Excellent exploitation possibilities are in store for every theatre manager who books the film.

Uses Round Table Stunt

Johnny Corbett went literal with his lobby stunt for "Knock on Wood" at the Glove theatre, Gloversville, when he provided a work bench and hammers for enthusiasts who wanted to.

Evan Thompson Takes Over Bergen County Publicity

Evan Thompson, manager of Skouras Fox theatre, in Hackensack, staged a "Cavalcade of Beauties" as a parade through Bergen County towns, where there are six Skouras theatres, and just about took over the publicity for the circuit in his bailiwick. Pretty girls, riding in new cars, attracted a lot of attention. He also had an entry in the Soap Box Derby, entitled the "Skouras Special" with driver, and this had newspaper breaks, along with other entries, all identified by name in the press. The Evening Record sponsored the Soap Box Derby, which had automotive backing.

First Time in Canada

Jim Cameron reports a "first" in the Fort William, Ont., area—a double-truck, cooperative advertising spread, across two pages, with both publicity and sponsored ads, for "Executive Suite" at the Capitol theatre. He says the newspaper has learned something about this sort of a tieup that they didn't know before.

"Duel" Does Double As Re-Release

"Duel in the Sun" which Selznick Releasing Corporation is reissuing through states' rights exchanges, is doing better on return dates than it did originally, and is currently blanketing New England with 317 engagements in 21 days. Budd Rogers, sales manager for SRO, announces they have sold the picture to 25 circuits in the territory, which is complete coverage, excepting only those that play against each other. Seventy-two prints were in service over the July 30th weekend.

The picture is booked at the Mayfair on Broadway, following "The Apache" with a six-weeks' guarantee, and expects to get the Labor Day holiday for the opening. Babe Cohen has closed with 110 theatres in his territory, including the Paramount-Gulf, Joy Houck and Page Baker circuits. Harold Schwarz has sold Interstate, United Rowley and Ruben Frels circuit in the southwest. Snake Richardson in Atlanta has closed with Wilby Paramount in Atlanta, Florida State Theatres, and first runs in Chattanooga and Knoxville. Warner's and Stanley-Fabian are expected to follow in Philadelphia, Baltimore, Washington and Pittsburgh areas.

Exceptional business in drive-in theatres is reported, and in small situations, where grosses that were unheard of in the days of the original release have been chalked up. All exchanges were supplied with copies of the Motion Picture Daily for August 2nd, with the remark: "The contents of same will make as great an impression on you as it has on exhibitors in New England."

Murray Spector, manager of Skouras Plaza theatre, Englewood, N. J., has three good-looking usherettes who ride their own horses, and wore western costume as street ballyhoo, playing guitars on horseback, for that "Johnny Guitar" picture. It landed news pictures in local papers.

Bert Henson, city manager for George Mann theatres in Klamath Falls, Ore., built a giant guitar as ballyhoo and marquee display for "Johnny Guitar" opening at the Pelican theatre.

SPECIAL MERIT AWARD The Road to Recognition

Show how *you* are effecting better refreshment merchandising. Make yourself eligible for citations and the annual Special Merit Award. Send in your report on better refreshment merchandising to BRM dept., Motion Picture Herald.

Earle Has A Smart Idea

Earle M. Holden, who comes up with many examples of good showmanship, has a particularly clever and novel idea in the mail this week—a folder prepared to attach to a clipping from a local newspaper in which some local person is honored for some distinctive reason—as for instance, in the present instance where a man was quoted from a talk before the Exchange Club. Earle clips the newspaper comment to an illustrated folder, the front cover in colors, which headlines "You're in the News" and says, "We read about you . . . please read about us!" Then the second page is devoted to institutional sales talk for the friendly Lucas theatre in Savannah. Finally, under the clipping is a coupon, with the headline, "We are pleased to see you in print . . . but would rather see you in person!" and signed by the manager, "will admit you as our guest." The back cover, also in color, congratulates the person for his appearance in the press, and says "A man's deeds live in the memory of his friends." We surmise that the cooperation of the *Savannah Times* is responsible for the printed folder, but the idea is original on this desk from Earle M. Holden, who prompted and promoted it.

GWTW Detours His Patrons Past Ice Cream Counter

Charlie Gaudino, manager of Loew's Poli theatre, Springfield, put a window display for "Gone With the Wind" on one end of a block-long counter in a neighboring drug-store, and thus diverted patrons through the ice cream area into his theatre, to accomplish a double purpose—sell ice cream and sell tickets for GWTW. The ice cream counter was a block long, and the shortcut to the theatre, with ice cream on the way, was just what the patrons wanted in the recent hot weather. It seems that something was added to the exploitation of both products for cooperative advertising benefits.



A three-and-a-half foot anniversary cake was promoted by Robert Ballard of Loew's State Theatre, Boston, who has been assisting Charles Kurtzman, Loew's zone district manager, during the absence of Karl Fasick, for the Boston GWTW engagement.

Selling Approach

SEVEN BRIDES FOR SEVEN BROTHERS—

MGM. High, wide and handsome CinemaScope, in Anasco Color. Most novel of the season's new musicals, and lots of fun for all concerned, including your audience and your cashier. Fresh as a daisy! It's original, daring and different! The love-making musical of the shotgun weddings. Based on the story, "The Sobbin' Women" by Stephen Vincent Benet. 24-sheet and other posters contain art materials, too crowded with credits to retain poster quality, but you can re-arrange your own lobby and marquee display. Good herald, from Cato Show Print, in two colors, keys the campaign. Newspaper ad mats, including many big ones, have some differences in approach for your selection. The big 35c bargain economy mat for small situations, originated by Metro, has ten ad mats and slugs, two publicity mats and some linotype borders for your ads, all for the price of a single mat at National Screen. There's a special "double-truck" mat, across two pages, on special order, Nos. 8001 and 8002, which will hit 'em in large situations. MGM Records have a great album of hit songs, including one we want to hear, "Bless Your Beautiful Hide"—this is good rural comedy with music to match. There are a lot of tieups suggested in the pressbook, from sugar cookies to square dancing, and all good for you.

MAGNIFICENT OBSESSION — Universal-International.

Color by Technicolor. The great love story by the author of "The Robe"—so tenderly passionate, so powerfully compelling, that no woman can ever forget its emotion. Jane Wyman, Rock Hudson, Barbara Rush, and star cast, in a magnificent production. 24-sheet and all advertising, are examples of the fine art work which has been characteristic of the trade-paper ads for this attraction. You will be able to devise new styles for your own marquee and lobby display with these cut-outs and color prints. Newspaper advertising is on a high plane, and for such an attraction, you should use some strong display, certainly as large as No. 304, which has the right approach, but they all have that quality. The special composite mat, better than usual, has six ad mats and two publicity mats, including one very fine portrait mat of the two stars—sufficient for small situations and a bargain for 35c at National Screen. Film has had national pre-selling in 26 magazines, and the August *Woman's Home Companion*, now on the stands, contains a condensation of the story complete in this issue. Book tieups and pocket-book promotions are in order. Women's clubs and opinion makers on the distaff side, should have special previews. The herald keys the campaign, and there's a set of Color-Glo stills to sell color with color, in a permanent lobby display frame.

THE BROKEN LANCE—20th Century-Fox.

New CinemaScope, in DeLuxe Color, with Stereophonic Sound. Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, in one of the great pictures of a greater movie season. You'll be astonished and delighted with the quality of this photography, and with Spencer Tracy and all-star cast in a dramatic story and colorful setting. Compare it to none, for there is none to compare. A towering masterpiece in new dimensions. 24-sheet is an example of how well a poster can be designed, to provide art materials for theatre marquee and lobby display. All posters have this quality. The herald keys the campaign, and there are color stills for your lobby frame. Plenty of special accessories for front display. Newspaper ad mats in big sizes, even the teasers are 3-columns wide, but the 35c economy mat for small theatres is well selected and gives you six ad mats and slugs in addition to two publicity mats, a real bargain. This is one of the strong pictures of our new and stronger future in motion pictures. You'll have to meet your opportunity at the turn of the road. There are now many CinemaScope theatres and the public will be well informed of the quality of this attraction.

GARDEN OF EVIL — 20th Century-Fox.

CinemaScope, in Technicolor, with high-fidelity Stereophonic sound. One of the strongest CinemaScope attractions of the new season. Gary Cooper, Susan Hayward, Richard Widmark, in wonderful color and authentic settings, photographed in Mexico. Original sin, drawing them like a magnet, to this place! to each other! The temptress, and the tempted, in exciting melodrama, on nature's widest screen. 24-sheet and all posters, strong for selling approach in your marquee or lobby display. Herald sells the picture with typical advertising style. Color stills and accessories for Scope and sound. Newspaper ad mats excellent, starting with a set of teasers that will really get them interested. Bargain 35c campaign mat is supplied for small theatres, but you need more splash for this attraction. It has power, and it will draw back those patrons lost to television, for TV has nothing to compare with these beautiful scenes, this action, this dramatic story. It is an example of new CinemaScope.

FILMACK
FOR BETTER
SPECIAL
TRAILERS

ALWAYS GOOD!
ALWAYS ON TIME!

630 Ninth Ave.
New York, N.Y.
1327 S. Wabash
Chicago 5, Ill.



THERE'S A SECOND BOX OFFICE INSIDE YOUR THEATER ...

The theater owner with money on his mind has long since learned to look to the lobby for extra profits. That's where his patrons come to get refreshment with their entertainment. Because of this pleasant custom, you make more money when you feature ice-cold Coca-Cola, favorite of America for more than four generations. There's a variety of vending equipment available. For the money-making details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



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THEATRE SALES



Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director

CARL R. MOS, RICHARD GERTNER, Associate Editors

How a Michigan Drive-In Operator Tripled His Refreshment Sales

At the Sky drive-in, Adrian, Mich., manager and co-owner Robert Tuttle has steadily built his snack bar business until last season the sales amounted to 56% of the net box-office dollar—a figure three times that reached in 1950! Here is how he achieved it.

SINCE THE Sky drive-in in Adrian, Mich., began operations in 1950, Robert Tuttle, manager and co-owner, has steadily increased his refreshment business each year until last season sales hit a figure which was three times the first year's! That is an achievement of which any drive-in operator can justifiably be proud, and Mr. Tuttle brought it about by such enterprising practices as expanding his service area, developing schemes to speed the rate of service and introducing new and profitable food items.

Beyond that, however, his success can plainly be attributed to his belief and practice that the customers should be offered only the best quality merchandise—and sold it at a fair price. As he puts it: "Don't sell it if you wouldn't eat it (and enjoy it yourself)." And on prices: "We think too many amusement centers act as clip joints merely because they are able to get away with it. Smaller community operations cannot do this and make friends. Sure, somebody can come in and make us more money by charging 20c or 25c for frankfurters

and in general clip the public for a little more. But when all is said and done, will our public be inclined to like us any better? I doubt it."

"We believe, and there is some evidence to give it more than ordinary credence, that our down-to-earth prices in the concession, and just plain good food are a box-office builder," he adds. "And when our competition is offering fare little better than ours, they'll come to us first!"

For proof of that theory Mr. Tuttle can

point to that three-fold jump in sales. To be more specific about the figures, the Sky's refreshment business was built in its first three years of operation from 30% of the net box-office dollar (the gross after federal taxes) to 44%. For the 1953 season refreshment sales totaled 56%, which represented in terms of actual dollar volume a tripling of sales from the first figure, the admission price having been increased 8c the second season. The Sky has a capacity of 475 cars,

(Continued on page 3-R)



The remodeled refreshment counter at the Sky drive-in, looking east, showing the Sweden freezer in foreground; Manley popcorn machine at right; and Sodamaster drink dispenser in center. The freezer cabinet is for buns, ice cream products, and pre-storage of milk shakes.

New Cretors popcorn machine designed by Raymond Loewy!

ASSOCIATES

**NAME IT AND
WIN \$500.00**

**Other Prizes
worth \$400!**

Cretors turned to
the most celebrated
industrial design firm
in the U. S.
for a new concept in
popcorn machine design.



RAYMOND LOEWY



The world's pioneer popcorn machine scores again! CRETORS announces an exciting new popcorn machine designed for modern merchandising by Raymond Loewy Associates, world-famous creators of such design "stand-outs" as the new Studebaker, the Greyhound bus,

the Coca-Cola cooler, the Lucky Strike package, and ocean liners for the American President lines!

This Loewy-designed CRETORS is a completely new kind of popcorn machine, so stylishly modern, so sparklingly fresh of line and color, it will stand out like a beacon in the concession equipment field.

At last, here is a popcorn machine that will eliminate the "blind spot" in your concession layout caused by the fact that your patrons have become accustomed to present popcorn machines. This new CRETORS has glamor and "personality" that will command attention and admiration and boost sales of your most profitable concession item — hot, freshly-popped corn.

And beneath the gay and graceful exterior is a long list of money-making and convenience features that are as advanced as the lines that cloak them are modern . . . CRETORS' top-rated 16/18 oz. Steel Kettle . . . Automatic Push-Button Seasoning Pump . . . Bigger Elevator Well for storage of 130 boxes of popped corn . . . and Filtered Forced-Air Heat Circulation to keep popped

corn hot, fresh, and crisp always regardless of weather.

But we don't want you to take our say-so for this new CRETORS. Words and pictures can't convey the impression it creates. We want you to see the brand-new beauty of this machine firsthand at your nearest Authorized CRETORS Distributors. And after you have seen it, we want you to help us supply the one thing it lacks—a distinctive model name that befits its charm and performance. If a committee of nationally prominent judges selects the name you suggest as the most appropriate, you will win \$500.00! Certificates good for \$100 on the purchase of one of these beauties will go to the 2nd, 3rd, 4th, and 5th place winners!

This advanced new CRETORS is on display now at the distributors listed on the adjoining page. See it—right away! Get an Official Entry Blank containing information that will help you select a name. Then let us have your suggestion. You may win up to \$500.00.

Incidentally, this new Cretors designed by Loewy is in stock and available for immediate shipment.

CHICAGO

NASHVILLE

NATIONAL SALES OFFICES: CRETORS CORP., BOX 1329 M NASHVILLE, TENN.

**See the NEW
CRETORS
on display Now at these
DISTRIBUTORS**

ATLANTA, GA.
Blevins Popcorn Co. of Ga.
Wil-Kin Theatre Supply, Inc.

BOSTON & BROOKLINE, MASS.
Relston, Inc.

BUFFALO, N. Y.
Eastern Theatre Supply Co., Inc.

CHARLOTTE, N. C.
Standard Theatre Supply
Wil-Kin Theatre Supply, Inc.

CHICAGO, ILL.
Concession Supply Co.
Farmer Boy Corn & Equipment Co.
Mellots Peanut Co.

CINCINNATI, OHIO
National Theatre Supply

DALLAS, TEXAS
Associated Popcorn Distributors
Sterling Sales and Service

DENVER, COLO.
National Theatre Supply
Poppers Supply Co.

DES MOINES, IOWA
Dixie Popcorn Co.

DETROIT, MICH.
Detroit Popcorn Co.

GRAND RAPIDS, MICH.
Ringold Theatre Equipment Co.

GREENSBORO, N. C.
Standard Theatre Supply

HAMMOND, IND.
Walter Hugo

HOUSTON, TEXAS
Houston Popcorn & Supply Co.

INDIANAPOLIS, IND.
Walter St. Clair

JACKSONVILLE, FLA.
Roy Smith Co.

KANSAS CITY, MO.
L & L Popcorn Co.

LOS ANGELES, CALIF.
B. F. Shearer Co.
Mellots Peanut Co.
National Theatre Supply

MILWAUKEE, WISC.
Vendex, Inc.

MINNEAPOLIS, MINN.
Red Wagon Products Co.
Vendex, Inc.

MISSOULA, MONT.
Montana Theatre Supply

NASHVILLE, TENN.
Blevins Popcorn Co., Inc.

NEW YORK, N. Y.
L. D. Harris Popcorn Corp.

OKLAHOMA CITY, OKLA.
Oklahoma Theatre Supply

OMAHA, NEB.
Nebraska Popcorn Supply

PHILADELPHIA, PA.
Poppers Supply Co.

PORTLAND, ORE.
B. F. Shearer Co.
Poppers Supply Co.

SALT LAKE CITY, UTAH
Joe Jardine, Inc.

SAN FRANCISCO, CALIF.
B. F. Shearer Co.
National Theatre Supply

SEATTLE, WASH.
B. F. Shearer Co.
National Theatre Supply

ST. CLOUD, MINN.
Condon's Concession & Supply Co.

TULSA, OKLA.
Logan Concession Supply

TORONTO, ONT.
Super Puff Popcorn, Ltd.
Theatre Confections, Ltd.

(Continued from page 1-R)
and Adrian is in Lenawee County, a farming area.

As the first step in topping that previous figure of 44%, Mr. Tuttle was convinced he would have to enlarge his service space. For the first three seasons the Sky operated with a small U-shaped counter. Last year this was straightened out and wings added at each end for station service. Remodeling also included the installation of a picture window on either side of the counter from which patrons can view the screen.

EQUIPMENT ARRANGEMENTS

Under the new set-up duplicate items are placed at each end of the counter insofar as possible and popcorn and soft drinks are concentrated in the center. The other products sold include potato chips (the highest priced item sold at 35c for a large box), barbecued pork and beef, milk shakes, hot coffee, hot chocolate, fritos, doughnuts, shoe-string potatoes, ice cream (sundaes, sandwiches and on-a-stick) peanuts, pretzels, cigarettes, cigars, candy, chewing gum, and tuna fish sandwiches (on Fridays).

The soft drinks are sold from a central station SodaMaster unit with two extension heads 6 feet away in both directions dispensing the same three flavors—Mason's Root Beer, Pepsi-Cola and Vernor's. Drinks are offered in 10c and 15c sizes, the latter having been introduced during the drive-in's third season. These larger-sized drinks have proven extremely popular—even in cold weather.

In addition a still-water orange drink is sold from an iced root beer barrel dispenser at one end of the counter. Two urns for hot drinks are placed on either side of the back bar, one for coffee, the other for hot chocolate.

Except in really warm weather hot choc-

olate has been found to outsell coffee, Mr. Tuttle reports, and on busy nights the milk has to be pre-heated on hot plates in order to keep up with the demand. The hot drinks are sold in 6-ounce cups with press-on lids (as distinguished from the press-in tab type).

Also extremely popular with patrons of the Sky are frankfurters and barbecued sandwiches. The frankfurters are prepared in advance on two "Everhot" and two "Nesco" roasters and wrapped for selling. They are priced at 15c each although Mr. Tuttle makes a special offer of two for 25c on Saturday midnights and on some other occasions when there is a surplus. "This offer seldom fails," he declares, "and has unloaded up to 10 pounds in an evening."

The barbecued sandwiches are a mixture (half and half) of pork and beef, since it was found that "pork is too juicy and beef too dry," Mr. Tuttle points out. "We sell it at 35c with business tremendous."

Popcorn is sold from a Manley machine in the center of the back bar. "We use the small grain white popcorn," says Mr. Tuttle, "which may not make us as much money, but we know it is good, tender and tasty."

NEW ITEMS POPULAR

The two newest items to be introduced to Sky patrons are buttered popcorn and milk shakes, and both met with instantaneous success. The buttered corn is sold in a box holding the equivalent of 15c worth of regular corn. "By using high-grade sweet cream butter," Mr. Tuttle explains, "we now sell nearly one 25c box for every two 10c boxes."

The milk shakes were just introduced this year and proved so popular even before the warm weather set in that it was found

(Continued on page 8-R)



To become better acquainted with his customers manager and co-owner Robert Tuttle works behind the snack counter at the Sky drive-in as shown above (center). This view of the counter, looking west, indicates the arrangement of the frankfurter roasting equipment (at left).

Pepsi-Cola To Be Host At TOA Square Dance

BEGINNERS WELCOME! ★
★ BALLROOM DANCING,
TOO! ★
★ SURPRISES! ★
T.O.A. ★
SQUARE
DANCE

Your Host - 

World Famous "Tam-O-Shanter" Country Club
Busses leave Michigan Avenue at 7 P.M., November 3rd.

LOW-DOWN HOE-DOWN MUSIC BY THE FAMOUS
KENOSHA CORN HUSKERS
FEATURING "VIGORO" THE SINGING ROOSTER!

The Pepsi-Cola Company will be hosts at a square dance (as announced by the poster above) to be held at the Tam O'Shanter Country Club in Chicago on the night of November 3rd during the convention of the Theatre Owners of America. The TOA meeting is being held this year concurrently with conventions of the Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association and the annual Tesma Trade Show October 31st through November 4th at the Conrad Hilton Hotel. In addition the International Popcorn Association is sponsoring its Popcorn and Concession Industries Convention and Exhibition at the Conrad Hilton during the same dates. Busses for the Pepsi-Cola square dance will leave Michigan Avenue at 7 p.m.

People & products

by Carl R. Mos

• • •

BACK IN '51, the HERALD quoted a *Candy Industry* editorial: "The nickel bar is a dead duck." Ten years prior, in '41, cocoa beans had sold at 7¢ a pound. A year ago, they were 30¢ a pound. Today it's 70¢. But the 5¢ bar is still with us.



Hats off, though, to Nestle for a courageous step. According to company president, Hans J. Wolfisberg, Nestle's entire line of 5¢ bars was discontinued in the seven states of the Pacific Coast area as of July 1st. Nestle is backing its decision with a hard-hitting campaign using every form of advertising, including TV. And that's smart, too.

Dean Hyskell, livewire editor of Fox Theatres' *SHOWTIME*, sends in an item he published from Fox Intermountain Theatres' *Spotlight* — a column headed "Some Sweet Suggestion" — with nine theatres contributing workable ideas for refreshment merchandising. Wish we had space to quote 'em.

For a cheery education in showmanship, we can recommend Irving Mack's Filmack trailer catalogs, packed with solid-selling ideas and spiced with funny stories. Particularly helpful to concession operators is Irving's 1954 drive-in booklet, which runs the gustatory gamut. No wonder Filmack's still going strong after 35 years in this whizzy biz.

John A. Ulrich named ad manager for Beech-Nut Packing Co., after two years as acting ad chief. Previously he headed the company's market research department in Canojaharie, N.Y. . . . Material promise of hi-jinks at the trade show is Pepsi-Cola's T.O.A. Square Dance announcement reproduced alongside. Tam-O-Shanter Country Club, where the whining will be held during the T.O.A. convention, is a famous place. Guess what beverage will be served! Among others of course. . . . Lily-Tulip's latest is the Sno-Ball Cup. Cone-shaped for sno-cones or snow balls, it has a cool blue-and-white pattern and comes in four sizes.

MOBILE REFRESHMENT SERVICE



At Odeon Theatres' Plaza in Victoria, B.C., in Canada, patrons not wishing to make a trip to the snack bar are provided with service right at their seats during intermission by means of this "confection chuck wagon." The idea is manager Norm Reay's, and he reports heavy business and good patron reaction. Merchandise sold in this fashion is confined to popcorn, ice cream and orange drinks.

COMPACT ENGLISH SNACK BAR



Lobby space may be limited at the Regal theatre in Hounslow, Middlesex, England, but the new snack bar (shown above) takes full advantage of the area allotted. An unusually large variety of merchandise is offered, according to manager Peter Jewett, including many types of candies, popcorn, soft drinks, ices, peanuts, and cigarettes. The stand is situated to attract both orchestra and balcony customers.

a HIT with the public
because of VARIETY of
DELICIOUS FLAVORS
and clear ATTRACTIVE COLORS

SUSYFRUITS

®
Heide

CANDIES

LIFE Look Boys Life AMERICAN GIRL TV all feature SUSYFRUITS

MERCHANDISE MART

★ news of products for the theatre
refreshment service and their manufacturers

New Popcorn Machine for Theatres Designed for Cretors by Raymond Loewy

A NEW popcorn machine for theatres especially designed in appearance to attract customer attention and thereby materially assist in merchandising popcorn at the stand has been announced by Cretors Corporation, Nashville, Tenn. The new machine was created for Cretors by industrial designer Raymond Loewy, and it is now being demonstrated in a simultaneous debut in Cretors' distributors' showrooms all over the country.

Included among the mechanical features of the new machine is the Cretors' 16/18-ounce capacity steel kettle with replaceable heating elements and a new pedestal mount. There is also the Cretors' automatic push-button seasoning pump designed to deliver the desired amount of oil to the kettle automatically by means of an electrically

driven pump actuated by a push-button. The elevator well has been enlarged to a total of four cubic feet in capacity, providing storage beneath the level of the popper case for the equivalent of 130 ten-cent boxes of popped corn. A filtered forced-air heat circulation system keeps the popped corn stored in the elevator well hot, fresh and crisp.

Although the new machine is without a model name at present, Cretors is conducting a contest in search of a name and is offering a cash prize of \$500 to the person who suggests the most appropriate one. Certificates good for \$100 each on the purchase of one of the machines will be awarded to second, third, fourth and fifth place winners.

Entry blanks are available at all Cretors' distributors. A committee of judges nationally prominent in the exhibition and popcorn merchandising fields is being selected to screen the entries and select the prize-winning name.

Raymond Loewy



NEW HIRES CARTOON PROMOTES SNACK SALES



The scene above is from a new cartoon trailer designed to stimulate refreshment sales in theatres now being distributed by the Charles E. Hires Company, Philadelphia. Filmed in color, the trailer promotes other snack stand items in addition to Hires Root Beer. It is provided with a series of different "tag" commercials, the company points out, "to fit the requirements of any theatre refreshment service, no matter how Hires or what is sold."

"In selecting Mr. Loewy to design the new machine, Cretors was influenced by his successes with such products as Studebaker, Lucky Strike, Coca-Cola, Greyhound Bus, and American President ocean liners," according to H. E. Chrisman, Jr., director of sales for Cretors. He also said that members of the Loewy organization made an intensive study of popcorn merchandising problems in the theatre lobby prior to beginning actual work on the design of the machine.

"One of their conclusions," according to Mr. Chrisman, "was that popcorn machine design had become so static that the popcorn machine is too often taken for granted. It is more or less accepted as part of the background and therefore too frequently it fails altogether to do its share of calling attention to and merchandising a high-profit impulse item." The new Cretors' unit is designed to be a "real traffic-stopper and provide a glamorous new focal point for concession stand layout," he added.

The Cretors factory in Chicago is producing the new machines at capacity, according to C. J. Cretors, grandson of the founder of the firm, and every effort will be made to fill orders as rapidly as possible, he declared.

Candy Vending Units With Large Capacities

A LARGE-CAPACITY candy vending machine available in manually-operated seven or eight column models, has been marketed by the Rowe Corporation, New York.

Designated the "Rowe Deluxe Candy Merchants," the machines are equipped with a locked cash box and an automatic change-maker. They are finished in light-wood grain and lighted by fluorescent lamps.

The seven-column model has all its columns interchangeable with 15, 20 or 30 shelves per column. The eight-column model has two columns for gums, mints and Charms, each with a capacity of 50, while the other six columns have 15, 20 or 30 shelves each, allowing for a total capacity of up to 280 bars on the eight-column model and 210 on the seven-column model.

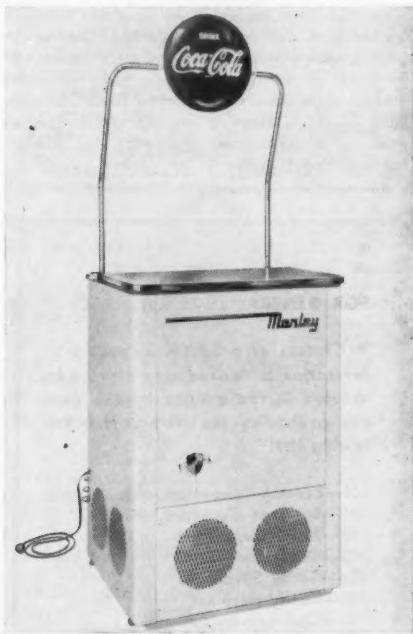
Both models are 12 inches deep, 44 inches high and 28 inches wide. The stands are 12 inches deep, 24½ inches high and 28 inches wide.



New Portion Control For Sweden Freezers

A new ice cream portion control device has been developed by the Sweden Freezer Manufacturing Company, Seattle, Wash., as an accessory to the firm's automatic soft serve freezers. This new control, which plugs into the freezer like a radio tube, is designed to measure out electrically exact-sized servings which have been pre-determined by the operator. It operates through a triple-action footswitch, which permits the serving of either of two sized portions or continuous serving. This is done by toe pressure on one end of the switch for the small portion, on the other end for the larger portion, and on the center for continuous draw. Serving at any stage may be stopped by releasing pressure on the switch.

MANLEY PUSH-BUTTON MACHINE



One of two new models of the "Ice-O-Bar" beverage dispenser, recently added to its line of equipment by Manley, Inc., Kansas City, Mo., is this push-button unit, which automatically draws each drink. It is designed to serve both a small and large-size drink, the first with one push of the button; the second by two. In addition an automatic counter lists each drink served to provide an accurate record of the number sold. The machine has a syrup capacity of 12 gallons and is designed to serve more than 1000 7-ounce drinks at a temperature under 40° when the incoming water temperature is 80°. Its dimensions are 45 inches high; 32 wide and 27½ deep. (For a more detailed description of the machine see Motion Picture Herald of July 10th.)

NEW LITERATURE

An illustrated brochure describing its new shake and malt machine, the "Mill-shake," has been issued by Mills Industries,

Inc., Chicago. The unit is constructed with built-in refrigerated syrup pumps so three flavors (including basic vanilla) may be produced without the operator having to leave the machine. Included in the brochure are complete specifications and tables giving costs and possible profit margins. Copies of the literature may be secured by writing the company (4100 Fullerton Avenue, Chicago 39, Ill.).

NEW FLAVOR FOR CHARMS

A new flavor in the "Charms" line—peppermint—has been announced by Paul Udell of the Charms Sales Company, Chi-

ago. Called "Cane Mint," the new flavor makes the 14th for this line. It is being offered nation-wide in the usual size and also in a 120-count and is now available, according to Mr. Udell.

CARTON FOR GUM PROMOTION

A new counter display designed as a focal point in its promotion of "Dubble Bubble Gum" is now being employed by the Frank H. Fleer Corporation, Philadelphia. The counter carton is forest green with contrasting red and white. The cover opens as a counter display to promote a premium of a two-tone whistle with the

The house is packed for
Nestlé's Bars!

SENSATIONAL NESTLÉ'S CRUNCH BAR
The all-out favorite of the fans—that milk chocolate bar with the crunchy goodness.

NESTLÉ'S NEW COCONUT BAR
Another Nestlé winner—rich milk chocolate, with shredded coconut, for delicious, delightful eating.

PERENNIAL STARS—NESTLÉ'S MILK AND ALMOND
When your patrons think of fine chocolate, these two bars rate high.

NOW! NESTLÉ'S BARS ON "SPACE PATROL"
Nestlé Bars on net, work TV will reach your customers every single week, hook-up on 50 stations!

10¢ Crunch, Milk, Almond and Coconut available coast-to-coast
—5¢ Crunch, Milk and Almond available except on West Coast.
All sizes packed
100 bars per case.

See your Nestlé Representative or write for more details to

THE NESTLÉ COMPANY, INC.

2 William St., White Plains, N. Y.

purchase of five pieces of gum. The Fleer comic character "Pud" is pictured in a red and white striped beanie and shirt blowing on a whistle. A white panel tells the story: "Free . . . Two-Tone Whistle with 5 pieces."

NEW ICE MACHINE

An automatic ice-making machine designed to produce thousands of tiny ice cubelets $\frac{5}{8}$ -inches in size has been marketed by the Frigidaire Division of General Motors Corporation, Dayton, Ohio. It is claimed that the cubelets cool faster and last longer than crushed, chipped or flake ice. The machine is said to make approximately 200 pounds of 20,000 cubelets per day.

DR. PEPPER SALES UP

A 25% increase in fountain division sales of the Dr. Pepper Company, Dallas, Tex., has been reported for the first six months of 1954 by Leonard Green, president.

COUNTER STOOL ANNOUNCED

A restaurant stool that has a form fitting seat with a contour back rest, designed to "offer table comfort at the counter," has

been announced by the Chicago Hardware Foundry Company, Chicago. Equipped with a rubber cushion seat, the stool has back braces extending from the seat to the top of the back rest for maximum strength. The stool base is of solid cast construction available in chrome, porcelain enamel, solid bronze or anodized aluminum.

Tripling Snack Sales

(Continued from page 3-R)
necessary to draw a certain amount and store them in a deep freezer in order to get past the peaks of intermission. The equipment purchased to prepare them was a Sweden freezer. The shakes are sold at 15c for a 9-ounce cup and 25c for a 14-ounce cup, using the same cups and lids as for cold drinks.

Although there is a sales tax in Michigan, Mr. Tuttle does not collect it. This practice is not only a "good-will" builder, he has found, but it eliminates the handling of pennies by the cashier.

And certainly to be counted as a further stimulant of good-will is Mr. Tuttle's practice of meeting his customers himself by working behind the refreshment stand. On weekends his wife also helps out there.

WINS PROMOTIONAL CONTEST



In a contest sponsored by the Perfo Mat and Rubber Company, New York, to devise the most effective new scheme for promotional use of its rubber mats (called "Perfo Adver-Mats"), Paul Little, cup vending sales head for the Pepsi-Cola Company, received the first prize, an M. G. English auto, the keys to which he is shown receiving above from British starlet Jo-Ann Clarke. Mr. Little's prize winning idea: To use the rubber mats in front of vending machines and refreshment stands. Note the mats promoting Pepsi-Cola which Miss Clarke is standing on. Perfo's contest was open to all advertising, promotion and publicity men desiring to enter it.

Better Refreshment Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).

| Ref. No. | Page No. |
|--------------------------------|----------|
| 1—THE COCA COLA COMPANY..... | 1-A |
| 2—CRETORS CORPORATION..... | 2-R-3-R |
| 3—HENRY HEIDE, INC..... | 5-R |
| 4—THE NESTLE COMPANY, INC..... | 7-R |

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

| | | | | | |
|---------------|---------------|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ |
| Name | Theatre | | | | |
| Address | | | | | |

FOR GENERAL INQUIRY:

• Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:

- 100—Beverage dispensers, coin
- 101—Beverage dispensers, counter
- 102—Butter dispensers
- 103—Candy bars
- 104—Candy Specialties
- 105—Candy machines
- 106—Cash drawers
- 107—Cigarette machines
- 108—Coffee-makers
- 109—Custard freezers
- 110—Films, snack bar adv.
- 111—Food specialties
- 112—French fryers
- 113—Gum, chewing
- 115—Gum machines
- 116—Ice cream cabinets
- 117—Mixers, malteds, etc.
- 118—Popcorn, raw
- 119—Popcorn machines
- 120—Popcorn warmers
- 121—Popping oils
- 122—Scales, coin-operated
- 123—Soda fountains
- 124—Soft drinks, bottle
- 125—Soft drinks, syrup
- 126—Showcases
- 127—Vending carts
- 128—Warmers, buns, etc.

The Product Digest

Brigadoon

MGM—Scotch Mist
(Color by Ansco)

Delicate in its imagery, haunting and melodic in its music, and enchanting in its love story, this gossamer bit of Highland magic has all the elements of a robust life at the box office. But to take full advantage of those elements will require some thought and ingenuity on the part of showmen in order to attract the widest possible audience.

The picture is strong on the talent side, in cast—with Gene Kelly, Van Johnson and Cyd Charisse at the top—and especially on the production side. Behind the cameras were ten of the technical team who walked off with nine Academy Awards among them for "An American in Paris." They are producer Arthur Freed, director Vincente Minnelli, choreographer Gene Kelly, writer Alan Jay Lerner, musical director Johnny Green, costume designer Irene Sharaff, supervising and art director Cedric Gibbons, art director Preston Ames and set decorators Edwin B. Willis and Keogh Gleason.

Translated to the screen from the successful Broadway musical of several years ago, the production uses the CinemaScope camera to full advantage to preserve the delicate line between reality and fantasy called for by the story. The magic is woven around an eighteenth century Highland village the residents of which are blessed with a miracle. The village and all its inhabitants live only one day a century, disappearing into the mists between times so that they cannot become tainted by the evils of any one period. Into this paradise stumble Johnson and Kelly, Americans lost on a hunting trip.

Kelly falls in love with a village girl but does not quite dare to put the world behind him as he would have to stay. Returned to New York, he finds he cannot stand the pressures and artificialities of modern city life and he returns to brood over his lost love. There he finds that to the lover anything is possible.

Two especially memorable sequences emphasize the delicate mood of the picture, the kilted and tartaned clans gathering in the glen for the wedding to the skirling of the pipes, and the noisy, insensate babbles of a New York supper club. The choice of the lover between magic and reality is clear.

So fragile a theme might easily have suffered from an overdose of whimsy or from heavy handed sentimentality. Neither happened. Every element of the production—the color, painting the pastel purple and fairy yellow of the heather covered hills across the broad CinemaScope screen, the dances, translating the delicate and magic rhythm of the love story into motion; and the music, never spectacular, but with the same haunting flavor of mixed reality and unreality.

The performances are up to the high overall standard of the picture. Johnson adds just the right touch of hard reality in his comedy lines and Miss Charisse is properly bewitching.

Seen in a New York projection room. Reviewer's Rating: Very Good.—JAMES D. IVERS.

Release date, September 24, 1954. Running time, 108 minutes. PCA No. 16971. General audience classification.

Tommy Albright.....Gene Kelly
Jeff Douglas.....Van Johnson
Fiona Campbell.....Cyd Charisse
Jane Ashton.....Elaine Stewart
Barry Jones, Hugh Laing, Albert Sharpe, Virginia Bosler, Jimmy Thompson, Tudor Owen, Owen McGiveney, Dee Turnell, Dody Heath, Eddie Quillan

Duel in The Jungle

Moulin-Warners—Drama in Africa
(Color by Technicolor)

Location filming in Africa and London have added substantially to the production values—and, presumably to the box office potential—of "Duel in The Jungle," an uncomplicated melodrama which will undoubtedly please a large number of people in all types of situations. Basically it may be stock narrative material, but it has been put together with an eye to suspense, local color and romance, and by a film editor who knows the value of piling cliff-hanger on cliff-hanger.

Starring are Americans Jeanne Crain and Dana Andrews and Britisher David Farrar, good marquee names all. Perhaps the best exploitation angle, however, is the film's handsome, if not exactly ground-breaking, shots of African flora and fauna which highlight the latter half of the picture. Even in the jet age, Africa presents a fascinating facade, and probably will for a good many eons to come. Preying on the beleaguered protagonists in quick succession are lions, leopards, elephants en-stamped, cobras, crocodiles, not to mention random giraffes, gazelles, hippos, zebras and what-not which are simply observed in passing.

The screenplay by Sam Marx and T. J. Morrison casts Andrews as an American insurance investigator, newly come to London to check on the doings of Farrar, a devil-may-care diamond miner on whom Andrews' firm carries a million dollar policy. Farrar, Andrews learns to his dismay, at the moment is deep sea diving in troubled waters off the coast of Africa. When word comes through that Farrar has been swept overboard and lost in a storm at sea, and when Miss Crain, Farrar's lovely fiancee suddenly packs off to Africa, Andrews suspects foul play and starts the pursuit. His journey takes him to Johannesburg and thence up the coast by sea to a small way station from which begins a strange safari into the interior.

His path and that of Miss Crain cross from time to time and come together conclusively on the safari. She, he learns, innocently believes she is going to a rendezvous with Farrar's eccentric mother and thus is curiously glad and sad when at the end of the line she finds her supposedly late fiance very much alive and boastful of his plot to filch the insurance company.

The duel of the title is a hair-raising affair between Farrar and Andrews with various wild animals taking part in the fray. The final fade-out finds Miss Crain in Andrews' arms and Farrar safely on his way to jail.

The performances all are more than adequate. Especially good are Farrar as a villain with some style and sense of adventure; Mary Merrill, seen very briefly as his addle-pated mater, and Michael Mataka, as Farrar's native foreman. The latter, incidentally, sings the picture's one song, the rhythmic "The Night Belongs to Me." The picture's score, while more than a little obtrusive, is full of rousing jungle themes which add appreciably to the fun.

The screenplay was based on a story by S. K. Kennedy. George Marshall directed and Marcel Hellman and Tony Owen produced. It is a Moulin production for Warner Brothers release.

Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, August 21, 1954. Running time, 102 minutes. PCA No. 16811. General audience classification.

Scott Walters.....Dana Andrews
Marion Taylor.....Jeanne Crain

Perry Henderson-Arthur Henderson.....David Farrar
Patrick Barr, George Coulouris, Charles Goldner, Wilfrid Hyde White, Mary Merrill, Heather Thatcher, Michael Mataka, Paul Carpenter, Delphi Lawrence, Mary Mackenzie, Bee Duffell, Alec Finter, Patrick Parnell, John Salew, Walter Gotell, Charles Carson, Bill Fraser, Simone Silva, Irene Handl, Lionel MacKane, Bill Shine, Robert Sansom

FOREIGN REVIEW

Side Street Story

Burstyn, Inc.—Italian with English subtitles
As a change from the recent deluge of Italian films with their emphasis on sex, "Side Street Story" reverts to the style of those seen a few years ago depicting the problems of the little man. Though not as successful as the others, this latest import is at times an hilarious, at times touching account of the lives of some very ordinary people living in one of the innumerable side streets of Naples.

Chief among these people is Eduardo De Filippo who has the ability to get into innocent trouble constantly. His friend, Toto, a rail-sweeper, becomes a professional stand-in; he's a corpse that helps conceal contraband; he spends much time in jail for those who can't spare the time; he substitutes at a political rally when violence threatens the regular speaker. These two carry the main burden of the picture and do it beautifully.

The story line itself is rather thin, telling of ten years in the life of these people from 1940 to 1950, and how they react under the dominance of first the Fascists, then the Nazis and finally the Allies. Though such a tale should be considered grim, so many light touches are provided that the viewer is never quite sure if it is supposed to be a devastating satire on war or a pleasant, noisy comedy with the war merely serving as a background. This is the main weakness of the film, though overall it is highly entertaining and bound to please the majority of foreign film devotees.

Besides starring in the film, De Filippo practically put on a one-man show behind the cameras. He co-produced it with Dino De Laurentiis, directed it, wrote the original stage play and collaborated on the screenplay with two others. In all departments he did a worthy job. Toto, one of Italy's most distinguished comedians but rarely seen in this country, is equally successful in his one capacity as actor. The supporting cast, all unknown here, give typically earthy Italian performances. The realistic settings of the streets of Naples add immeasurably to the film's effectiveness.

Seen at the Art theatre in New York. Reviewer's Rating: Very Good.—JAY REMER.

Release date, July 1954. Running time, 84 minutes. General audience classification.
Pasquale Toto Gennaro Eduardo De Filippo
Leda Gloria, Delia Scala, Gianni Glori, Dante Maggio, Carlo Ninchi, Michael Tor, Titina De Filippo

SHORT SUBJECT

CRAZYTOWN (Paramount)

Noveltoon in Technicolor (P13-3)

Everything is topsy-turvy in this crazytown where one surprise follows another. Among these shenanigans are: a stork delivering parents to a baby; a hole moving over to a golf ball; a prizefight where the spectators do the brawling while the contestants applaud; a railroad station that moves while the train stands still; and a fire engine with some wild equipment that goes into action.

Release date: February 26, 1954 6 minutes

SHORT SUBJECTS CHART

index to reviews, synopses

Prod. No. Title Rel. P.D. Date Page

COLUMBIA

ALL-STAR COMEDIES

| | | | | |
|------|-----------------------|-------|----------|------|
| 6411 | Oh, Say Can You See | (16) | 9-10-53 | 2007 |
| 6412 | A Hunting They Did Go | (16%) | 10-29-53 | 2103 |
| 6413 | Down The Hatch | (17%) | 11-26-53 | 2158 |
| 6414 | Doggie in the Bedroom | (16%) | 10-29-53 | 2207 |
| 6415 | Testing Testers | (17) | 8-13-54 | 34 |
| 6416 | Every April Fools | (16%) | 8-17-54 | 90 |
| 7411 | The Fire Chaser | (16%) | 9-30-54 | ... |

ASSORTED FAVORITES

| | | | | |
|------------|----------------------|----------|----------|------|
| (Reissues) | | | | |
| 6421 | Wife Dopey | (17) | 9-17-53 | 2071 |
| 6422 | Silly Billy | (18) | 10-22-53 | 2103 |
| 6423 | Strife of the Party | (18) | 12-17-53 | 2155 |
| 6424 | Our Baby | (18) | 2-11-54 | 2248 |
| 6425 | Two Guts in a Nut | (18) | 3-11-54 | 17 |
| 6426 | Big Bumps to Conquer | (17 1/2) | 4-20-54 | 10 |
| 7421 | His Metal Sweet | (17) | 9-16-54 | ... |

CANDID MICROPHONE

| | | | | |
|------|-------------------------|----------|---------|----|
| 6551 | Candid Microphone No. 1 | 9-10-53 | 2047 | |
| 6552 | Candid Microphone No. 2 | 12-10-53 | 2155 | |
| 6553 | Candid Microphone No. 3 | 2-18-54 | 2239 | |
| 6554 | C. M. No. 4 | (18) | 3-18-54 | 17 |
| 6555 | C. M. No. 5 | (18) | 6-10-54 | 82 |
| 7551 | C. M. No. 1 (11) | 9-23-54 | ... | |

COLOR FAVORITES

| | | | | |
|------------|-----------------------------|----------|----------|------|
| (Reissues) | | | | |
| 6601 | Carnival Courage | (7) | 9-3-53 | 2023 |
| 6602 | Fiesta Time | (7 1/2) | 10-8-53 | 2087 |
| 6603 | Room and Board | (7) | 11-5-53 | 2103 |
| 6604 | Bug Gun & Blouse | (7%) | 11-28-53 | 2155 |
| 6605 | Skateboard Frebie | (7 1/2%) | 12-17-53 | 2155 |
| 6606 | Way Down Yonder in the Corn | (7) | 1-28-54 | 2215 |
| 6607 | Dog Cat & Camera | (7) | 2-28-54 | 2215 |
| 6608 | The Eat Year | (7 1/2) | 3-31-54 | 27 |
| 6610 | Way Out All Pets | (7 1/2%) | 4-15-54 | 8 |
| 6611 | Ammozin' But Confozin' | (8) | 4-29-54 | 10 |
| 6612 | A Cat, A Mouse, & A Bell | (7) | 5-13-54 | ... |
| 6613 | Disillusioned Bluebird | (7) | 5-13-54 | ... |
| 6614 | Mr. Moosey | (7) | 7-8-54 | ... |
| 6615 | Herring Murder Case | (7) | 7-22-54 | ... |
| 7601 | Imagination | (8) | 9-2-54 | ... |

COMEDY FAVORITES

| | | | | |
|------------|------------------------|-------|----------|------|
| (Reissues) | | | | |
| 6431 | Half Shot at Sunrise | (16) | 10-18-53 | 2047 |
| 6432 | Mr. Mr. Mischief | (17%) | 11-12-53 | 2103 |
| 6433 | Love at First Fright | (16) | 1-14-54 | 2207 |
| 6434 | Get Along Little Hobby | (19) | 2-25-54 | 2215 |
| 6435 | Slapppily Married | (16%) | 3-3-54 | 2239 |
| 6436 | Fiddling Around | (17%) | 7-8-54 | ... |

MR. MAGOO

| | | | | |
|---------|--------------------|-----|----------|------|
| (Color) | | | | |
| 6701 | Mago Silent Hero | (7) | 11-19-53 | 2095 |
| 6702 | Mago Goes Skating | (7) | 3-11-54 | 2155 |
| 6703 | Kangaroos Courting | (7) | 7-22-54 | 90 |

MUSIC TO REMEMBER

| | | | | |
|------|--------------------------|------|--|--|
| 5751 | The Polovtsian Dances | (9%) | | |
| 5752 | Nutcracker Suite | (9%) | | |
| 5753 | Piano Concerto in B-Flat | | | |
| 3754 | Peer Gynt Suite | (9%) | | |
| 3755 | 1812 Overture | (11) | | |
| 3756 | Swan Lake Ballet | (10) | | |

SCREEN SNAPSHOTS

| | | | | |
|------|-----------------------------|---------|----------|------|
| 6851 | Hollywood Stuntmen | ... | 9-17-53 | 2047 |
| 6852 | Hollywood Lamp | ... | 10-22-53 | 2103 |
| 6853 | Men of the West | (10) | 11-18-53 | 2155 |
| 6854 | Hyde's Great Entertainers | (10%) | 12-24-53 | 2207 |
| 6855 | Memories in Uniform | (10%) | 12-24-53 | 2207 |
| 6856 | Hollywood Stars to Remember | (10%) | 1-2-54 | 2101 |
| 6857 | Hollywood Goes To Mexico | (10%) | 2-25-54 | 2215 |
| 6858 | Hula from Hollywood | (10) | 5-6-54 | 58 |
| 6859 | Hollywood's Invisible Man | 6-10-54 | 98 | |
| 6860 | Hollywood Grows Up | (10%) | 7-15-54 | ... |
| 7851 | Hollywood Marches On | 9-23-54 | ... | |

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

STOOGES COMEDIES

| | | | | |
|------|--------------------|-------|---------|------|
| 6440 | Pardon My Backhore | (18) | 8-15-53 | 2007 |
| 6401 | Rip, Sow and Stich | (17) | 9-3-53 | 2071 |
| 6402 | Bubble Trouble | (16%) | 10-8-53 | 2031 |
| 6403 | Boys on the Roof | (16%) | 12-3-53 | 2135 |
| 6404 | Innate Selection | (18%) | 2-2-54 | 2191 |
| 6405 | Snakes | (2D) | 8-15-54 | ... |
| 6406 | Pardon My Backhore | (18) | 4-15-54 | ... |
| 6407 | Musky Musketeers | (16) | 5-13-54 | 3 |
| 6408 | Pals and Gals | (17) | 5-13-54 | 34 |
| 7401 | Knoutz Knights | (17) | 9-2-54 | ... |

THRILLS OF MUSIC

| | | | | |
|------------|--------------------------|-------|----------|------|
| (Reissues) | | | | |
| 6951 | George Towne & Orch. | (10) | 9-24-53 | 2095 |
| 6952 | Boyd Rauburn & Orch. | (11) | 11-26-53 | ... |
| 6953 | Clarke Thorne & Orch. | (10) | 12-24-53 | ... |
| 6954 | Manhole & Orch. | (16%) | 2-24-54 | 2239 |
| 6955 | Charlie Barnet & Orch. | (10%) | 4-1-54 | 17 |
| 6956 | Skitch Henderson & Orch. | (10) | 8-3-54 | ... |
| 7051 | Ted Weems Orch. | (11) | 9-9-54 | ... |

TOPNOTCHERS

| | | | | |
|------|--------------------|------|---------|----|
| 6991 | Canine Crimbusters | (10) | 4-15-54 | 10 |
| 6992 | Push Back the Edge | (10) | 5-27-54 | 98 |

U.P.A. ASSORTED

| | | | | |
|---------------|---------------------------|------|----------|------|
| (Technicolor) | | | | |
| 6509 | A Unicorn in the Garden | (7) | 8-24-53 | 2095 |
| 6510 | Tell Tale Heart | (8) | 12-27-53 | 2093 |
| 6501 | Bringing Up Mother | (7) | 1-14-54 | 2207 |
| 6502 | Ballet-Oop | (7%) | 2-11-54 | 2207 |
| 6503 | Man on the Flying Trapeze | (7) | 2-18-54 | 2230 |
| 6504 | Fudgett's Budget | (7) | 6-1-54 | 98 |
| 7501 | How Now Boing Boing | (8) | 9-9-54 | ... |

WORLD OF SPORTS

| | | | | |
|------|---------------------------|-------|----------|------|
| 6801 | Assault and Mat-Terry | ... | 9-24-53 | 2031 |
| 6802 | Hockey Thrills and Spills | (9%) | 10-15-53 | 2095 |
| 6803 | Snow Speedsters | (10%) | 11-12-53 | 2095 |
| 6804 | Battling Big Fish | (11) | 12-17-53 | 2191 |
| 6805 | Gauched Down Uruguay Way | (10) | 2-18-54 | 2230 |
| 6806 | Tes Magic | (10) | 2-18-54 | 2230 |
| 6807 | Racquet Wizards | (9) | 4-22-54 | 58 |
| 6808 | World Soccer Champions | (10) | 5-20-54 | ... |
| 6809 | Diving Cavalcade | (8) | 6-24-54 | ... |
| 6810 | Target Tricksters | (7) | 7-29-54 | ... |
| 7801 | Argentine Athletes | (10) | 9-16-54 | ... |

SERIALS

| | | | | |
|------|--------------------------------------|-----|----------|-----|
| 6120 | The Great Adventures of Captain Kite | ... | 9-17-53 | ... |
| 6140 | Jungle Raiders | ... | 12-31-53 | ... |
| 6160 | Gunfighters of the Northwest | ... | 4-15-54 | ... |
| 6180 | Batman | ... | 7-29-54 | ... |

| | | | | |
|------|-----------------------------|-----|----------|------|
| 7311 | Seeing Spain | (8) | 10-17-53 | 2087 |
| 7312 | In the Valley of the Rhine | (9) | 11-28-53 | ... |
| 7313 | Looking at Lisbon | (8) | 12-26-53 | ... |
| 7314 | Glimpses of Western Germany | (9) | 2-12-54 | ... |
| 7315 | Yosemite The Magnificent | (9) | 2-12-54 | ... |

GOLD MEDAL REPRINT

| | | | | |
|-------|--------------------------|---------|----------|------|
| W-561 | Swingshift Cinderella | (8) | 10-3-53 | 2015 |
| W-562 | Springtime For Thomas | (8) | 11-7-53 | ... |
| W-563 | Bear That Couldn't Sleep | (8) | 12-29-53 | ... |
| W-564 | Northwest Mounted Police | (8) | 1-2-54 | 2095 |
| W-565 | Java's Dagger | ... | 4-5-54 | 2254 |
| W-566 | Falstaff's Fur Coat | ... | 4-5-54 | 2254 |
| W-567 | The Missing Passenger | ... | 4-5-54 | 2254 |
| W-568 | The Final Twist | ... | 4-5-54 | 2271 |
| W-569 | The Sale Of The Century | ... | 5-5-54 | 2271 |
| W-570 | Present for a Bride | ... | 5-5-54 | 2271 |
| W-571 | Calling Scotland Yard | ... | 5-5-54 | 2271 |
| W-572 | Java's Dagger | ... | 4-5-54 | 2254 |
| W-573 | Falstaff's Fur Coat | ... | 4-5-54 | 2254 |
| W-574 | The Missing Passenger | ... | 4-5-54 | 2254 |
| W-575 | The Final Twist | ... | 4-5-54 | 2271 |
| W-576 | The Sale Of The Century | ... | 5-5-54 | 2271 |
| W-577 | Present for a Bride | ... | 5-5-54 | 2271 |
| W-578 | Swingshift Cinderella | (8) | 4-3-54 | ... |
| W-579 | Springtime For Thomas | (8) | 11-7-53 | ... |
| W-580 | Bear That Couldn't Sleep | (8)</td | | |

| Prod. No. | Title | Rel. Date | P.D. Page | Prod. No. | Title | Rel. Date | P.D. Page | Prod. No. | Title | Rel. Date | P.D. Page | Prod. No. | Title | Rel. Date | P.D. Page |
|------------------------------|---|--------------|--------------|--------------|-------------------------------------|--------------|--------------|--------------|--|--------------|--------------|--------------|--|--------------|--------------|
| EDGAR KENNEDY SERIES | | | | | | | | | | | | | | | |
| (Reissues) | | | | | | | | | | | | | | | |
| 53,501 | Host To A Ghost..... | 10-8-54 | 2047 | 44,103 | Working for Peanuts (7)..... | 10-15-53 | 2095 | 8371 | Lumber States (21)..... | 8-10-53 | 1983 | 1401 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 |
| 53,502 | Noisy Neighbors..... | 10-22-54 | 2047 | 44,104 | New York Slept (7)..... | 12-4-53 | 2123 | 8372 | Mountain Farmers (20)..... | 9-3-53 | 2031 | 1402 | So You Want To Be an Hair (10)..... | 2135 | |
| 53,503 | The Big Beef..... | 11-5-54 | 2047 | 44,106 | Canvas Back Duck (7)..... | 1-15-54 | 2111 | 8373 | Adobe Village (19)..... | 10-5-53 | 2051 | 1403 | So You're Having Neighbor Trouble (7)..... | 3-20-54 | 2215 |
| 53,504 | Mind Over Mouse..... | 11-19-54 | 2047 | 44,107 | Donald's Diary (7)..... | 3-5-54 | 2159 | 1404 | So You Want To Be Your Own Boss (10)..... | 3-13-54 | 10 | 1405 | So You Want to Go to a Night Club (10)..... | 5-1-54 | 58 |
| 53,505 | Brother Knows Best..... | 12-3-54 | 2047 | 44,108 | The Lone Chipmunks (7)..... | 4-7-54 | 90 | 1406 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 53,506 | Home Canning..... | 12-17-54 | 2047 | 44,109 | Pigs Is Pigs (10)..... | 5-21-54 | 90 | 8374 | Grin & Bear It (7)..... | 6-18-54 | 34 | 8330 | Belly Boys (6)..... | 9-14-53 | 1983 |
| | | | | 44,110 | Casey Bats Again (8)..... | 6-18-54 | 34 | 8332 | Panis (6)..... | 9-28-53 | 2187 | 1407 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 |
| | | | | 44,111 | Dragon Around (7)..... | 7-16-54 | .... | 8333 | Hot Noses (6)..... | 9-12-53 | 1990 | 1408 | So You Want To Be an Hair (10)..... | 2135 | |
| | | | | 44,112 | Grin & Bear It (7)..... | 8-13-54 | .... | 8334 | Hyacinth Hill (6)..... | 8-26-53 | 1990 | 1409 | So You're Having Neighbor Trouble (7)..... | 3-20-54 | 2215 |
| MICKEY MOUSE BIRTHDAY | | | | | | | | | | | | | | | |
| CARTOONS | | | | | | | | | | | | | | | |
| (Technicolor) | | | | | | | | | | | | | | | |
| (Reissues) | | | | | | | | | | | | | | | |
| 44,802 | The Pointer (8)..... | 8-21-53 | .... | 8335 | Hypnotic Hiss (8)..... | 8-26-53 | 1990 | 1405 | So You Want To Go to a Night Club (10)..... | 5-1-54 | 58 | | | | |
| 44,803 | Tiger Trouble (8)..... | 8-28-53 | .... | 8336 | Bells Boys (6)..... | 9-14-53 | 1983 | 1406 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 44,804 | Naughty Ninjas (7)..... | 9-14-53 | .... | 8337 | Panelis (6)..... | 9-28-53 | 2187 | | | | | | | | |
| 44,805 | Mr. Potato Takes a Trip (8)..... | 9-11-53 | .... | 8338 | Hot Noses (6)..... | 9-12-53 | 1990 | | | | | | | | |
| 44,806 | The Whalers (8)..... | 9-18-53 | .... | 8339 | Chilly Willy (6)..... | 12-21-53 | 2135 | | | | | | | | |
| MARQUEE MUSICALS | | | | | | | | | | | | | | | |
| 44,091 | Two for the Record (8)..... | 4-24-54 | .... | 8340 | Calamity Strikes (9)..... | 11-53 | 2073 | 1407 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| 44,092 | John Fedors & Alice Blue Bonnet (8)..... | 5-21-54 | .... | 8341 | Focus on Fate (10)..... | 12-53 | 2150 | 1408 | So You Want To Be an Hair (10)..... | 2135 | | | | | |
| 44,093 | The Martins & the Coy (8)..... | 6-18-54 | .... | 8342 | Accent on Courage (10)..... | 2-54 | 2255 | 1409 | So You're Having Neighbor Trouble (7)..... | 3-20-54 | 2215 | | | | |
| 44,094 | Casey at the Bat (9)..... | 7-16-54 | .... | 8343 | Tumult (9)..... | .... | .... | 1410 | So You Want to Go to a Night Club (10)..... | 5-1-54 | 58 | | | | |
| 44,095 | Little Toot (9)..... | 8-13-54 | .... | 8344 | Impact of Tragedy (10)..... | 10-53 | 2095 | 1411 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 44,096 | Once Upon a Winter- time (9)..... | 9-17-54 | .... | 8345 | Smoked Hams (8½)..... | 2-22-54 | 2271 | 1412 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| MY PAL | | | | | | | | | | | | | | | |
| (Re-releases) | | | | | | | | | | | | | | | |
| 53,201 | I Found A Dog..... | 10-8-54 | .... | 8346 | Day That Dazzled (8)..... | 4-12-54 | 2255 | 1413 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 53,202 | Pal's Return..... | 11-5-54 | .... | 8347 | Ray Rubo (6)..... | 6-7-54 | 98 | 1414 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| RKO PATHÉ SPECIAL | | | | | | | | | | | | | | | |
| 43,191 | Shark Killers (15)..... | 10-2-53 | 2031 | 8348 | Hot Rod Hustler (6)..... | 7-5-54 | 98 | 1415 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| 43,192 | There's Little League (15)..... | 10-16-53 | 2047 | 8349 | Under the Counter Spy (7)..... | 8-15-54 | .... | 1416 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 43,193 | Magie Streetcar (20)..... | 12-18-53 | 2150 | 8350 | Alley to Ball (8)..... | 3-15-54 | 2255 | 1417 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 43,194 | Taming the Crippler (16)..... | 3-26-54 | 58 | 8351 | Under the Counter Spy (7)..... | 8-15-54 | .... | 1418 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| 44,212 | Riding The Wild (8)..... | 7-23-54 | .... | 8352 | Panelis (6)..... | 9-28-53 | 2187 | 1419 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| SCREENLINERS | | | | | | | | | | | | | | | |
| 44,201 | Running the Red Blockade..... | 9-18-53 | 2073 | 8353 | Smoked Hams (8½)..... | 3-29-54 | 2278 | 1420 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| 44,202 | Hunting Hawk (19)..... | 10-16-53 | 2047 | 8354 | Wall Oiled (8½)..... | 4-26-54 | 10 | 1421 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,203 | Laugh & Yesterday (8)..... | 11-13-53 | 2065 | 8355 | Overture to Wm. Tell (7)..... | 5-30-54 | .... | 1422 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 44,204 | Ocean To Ocean (8)..... | 12-11-53 | 2153 | 8356 | Seller Ivory (7)..... | 6-28-54 | .... | 1423 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| 44,205 | Report on Kashmir (8)..... | 1-8-54 | 2150 | 8357 | Camp Jamboree (18)..... | 10-8-53 | 2073 | 1424 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,206 | Fire Fighters (8)..... | 2-2-54 | 2239 | 8358 | Easy Peeks (7)..... | 10-22-53 | 2167 | 1425 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 44,207 | Golden Gate (8)..... | 4-2-54 | 58 | 8359 | Wall Oiled (8½)..... | 3-29-54 | 2278 | 1426 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| 44,208 | Missouri Ship (9)..... | 3-30-54 | 58 | 8360 | Golden Glover (9)..... | 12-53 | 2159 | 1427 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,209 | Unstrung Border (8)..... | 5-28-54 | .... | 8361 | Touchdown Trophies (8)..... | .... | .... | 1428 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 44,210 | Long Time No See (8)..... | 6-25-54 | 82 | 8362 | Dizzy Diving (8)..... | .... | .... | 1429 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| SPECIAL COLOR | | | | | | | | | | | | | | | |
| 43,001 | Holiday Island (15)..... | 8-14-53 | 2015 | 8363 | Golden Glove (9)..... | 12-53 | 2159 | 1430 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 43,601 | Pesos Bill (25)..... | 2-19-54 | .... | 8364 | Touchdown Trophies (8)..... | .... | .... | 1431 | So You Want To Be A Banker (10)..... | 7-3-54 | .... |  |  |  |  |
| 44,401 | Motor Rhythm (3D) (8)..... | 8-18-53 | 2031 | 8365 | Dizzy Diving (8)..... | .... | .... | 1432 | So You Think You Can't Sleep (10)..... | 10-31-53 | 2047 | | | | |
| 44,501 | Motor Rhythm (2D) (8)..... | 9-18-53 | .... | 8366 | Open House (7)..... | 8-53 | 1959 | 1433 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| SPORTSCOPES | | | | | | | | | | | | | | | |
| 43,301 | Ben Hogan (8)..... | 9-4-53 | 1963 | 8367 | Bargain Bonanza (9)..... | 9-7-53 | 1963 | 1434 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 43,302 | Bat Boy (8)..... | 10-2-53 | 2023 | 8368 | Behind the Wall (10)..... | 9-24-53 | 1963 | 1435 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,303 | Bett in Show (8)..... | 10-30-53 | 2103 | 8369 | Rip Van Winkle Returns (10)..... | 10-5-53 | 2047 | 1436 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,304 | Wild Birds Winging (8)..... | 11-27-53 | 2103 | 8370 | Prescription for Percy (7)..... | 4-54 | 2191 | 1437 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,305 | Southern Shooabouts (8)..... | 12-25-53 | 2111 | 8371 | Satisfied Customers (7)..... | 4-54 | .... | 1438 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,306 | Railbird's Almanac (8)..... | 1-22-54 | 2159 | 8372 | Walt Disney's (7)..... | 4-54 | .... | 1439 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,307 | Going with Demarest (8)..... | 2-19-54 | .... | 8373 | Walt Disney's (7)..... | 4-54 | .... | 1440 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,308 | Dog Scents (8)..... | 3-19-54 | 2238 | 8374 | Howlin' Success (7)..... | 5-54 | .... | 1441 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,309 | International Road Race (8)..... | .... | .... | 8375 | Day in June (7)..... | 5-54 | .... | 1442 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,310 | Leather & Lather (8)..... | .... | 90 | 8376 | Pride of the Yard (7)..... | 6-54 | .... | 1443 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,311 | Desert Anglers (8)..... | 6-11-54 | .... | 8377 | Fisherman's Luck (7)..... | 6-54 | .... | 1444 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 44,312 | Hot Rod Galahads (8)..... | 7-9-54 | .... | 8378 | Cat's Revenge (7)..... | 7-54 | .... | 1445 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| TRU-LIFE ADVENTURES | | | | | | | | | | | | | | | |
| (Disney-Color) | | | | | | | | | | | | | | | |
| 43,301 | Prowlers of the Everglades (32)..... | 8-14-53 | 1909 | 8379 | Ants In Your Pantry (7)..... | 7-54 | .... | 1446 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| TWO REEL SPECIALS | | | | | | | | | | | | | | | |
| 43,901 | Football Headliners | 12-11-53 | 2155 | 8380 | Reformed Wolf (7)..... | 8-54 | .... | 1447 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 43,801 | Basketball Headliners | 4-16-54 | 58 | 8381 | Fair Today ..... | .... | .... | 1448 | So You Want To Be An Hair (10)..... | 2135 | | | | | |
| 53,901 | Football Highlights | 12-10-54 | .... | 8382 | Rolling In Style (9½)..... | 4-12-54 | 84 | | | | | | | | |

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart August 14, 1954, page 106.

Features by Company July 17, 1954, page 73.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company

Stars

| | Release Date | Running Time | REVIEWED | | L. of D. Rating | Herald Review | Special Data |
|---|--|--------------|--------------|------------|-----------------|---------------|---------------|
| | | | (S)=synopsis | Issue Page | | | |
| About Mrs. Leslie (5321) | Para. Aug.'54 | 104m | May 1 | 2278 | B | Good | |
| Act of Love | UA Mar.'54 | 108m | Dec. 19 | 2109 | B | Very Good | |
| Adventures of Hajji Baba (CS) (c) | Fox Oct.'54 | 90m | June 12 | 26 | A-1 | Very Good | CS-Ss, Ms, Os |
| Adventures of Robinson Crusoe (c) | UA Dan O'Herlihy-James Fernandez | 78m | Jan. 23 | 2158 | A-2 | Good | |
| Alaska Seas (5313) | Para. Robert Ryan-Jan Sterling | 83m | June 12 | 26 | A-2 | Good | |
| Always a Bride (Brit.) | U-I Peggy Cummins-Terence Morgan | 98m | May 8 | 2285 | A-2 | Good | |
| Angels One Five (Brit.) | Stratford Jack Hawkins-Michael Denison | 91m | July 3 | 49 | A-2 | Excellent | |
| Apache (c) | UA Burt Lancaster-Jean Peters | 90m | Feb. 20 | 2190 | A-2 | Fair | |
| Appointment for Murder (Ital.-Eng.Titles) | IFE Delia Scala | 90m | Apr. 24 | 2269 | A-1 | Very Good | |
| Arrow in the Dust (c) (5404) | AA Sterling Hayden-Coleen Grey | 80m | Apr. 24 | 2269 | A-1 | Very Good | |

A

| | | | | | | | |
|---|--|-------------|------|---------|------|-----|-----------|
| About Mrs. Leslie (5321) | Para. Shirley Booth-Robert Ryan | Aug.'54 | 104m | May 1 | 2278 | B | Good |
| Act of Love | UA Kirk Douglas-Dany Robin | Mar.'54 | 108m | Dec. 19 | 2109 | B | Very Good |
| Adventures of Hajji Baba (CS) (c) | Fox Elaine Stewart-John Derek | Oct.'54 | 90m | June 12 | 26 | A-1 | Very Good |
| Adventures of Robinson Crusoe (c) | UA Dan O'Herlihy-James Fernandez | July.'54 | 78m | Jan. 23 | 2158 | A-2 | Good |
| Alaska Seas (5313) | Para. Robert Ryan-Jan Sterling | Jan.'54 | 83m | June 12 | 26 | A-2 | Good |
| Always a Bride (Brit.) | U-I Peggy Cummins-Terence Morgan | June.'54 | 98m | May 8 | 2285 | A-2 | Good |
| Angels One Five (Brit.) | Stratford Jack Hawkins-Michael Denison | May.'54 | 91m | July 3 | 49 | A-2 | Excellent |
| Apache (c) | UA Burt Lancaster-Jean Peters | July.'54 | 91m | Feb. 20 | 2190 | A-2 | Fair |
| Appointment for Murder (Ital.-Eng.Titles) | IFE Delia Scala | Feb.'54 | 90m | Apr. 24 | 2269 | A-1 | Very Good |
| Arrow in the Dust (c) (5404) | AA Sterling Hayden-Coleen Grey | Apr. 25,'54 | 80m | Apr. 24 | 2269 | A-1 | Very Good |

B

| | | | | | | | |
|---|--|--------------|---------|---------|---------|-----|---------------|
| Bad for Each Other (624) | Col. Charlton Heston-Lizabeth Scott | Jan.'54 | 83m | Dec. 12 | 2101 | B | Good |
| Badman's Territory (476) | RKO Randolph Scott-Ann Richard (reissue) | May 1,'54 | 98m | Feb. 20 | 2190 | B | Good |
| Bait | Col. Hugo Haas-Cleo Moore | Mar.'54 | 79m | June 19 | 34 | A-1 | Very Good |
| Barefoot Battalion (Greek-Eng. Titles) | Brandt Maria Costi-Nicos Fermanis | June.'54 | 89m | Mar. 6 | 2206 | A-1 | Good |
| Battle of Rogue River (c) | Col. George Montgomery | Mar.'54 | 71m | Jan. 30 | 2165 | A-2 | Very Good |
| Beachhead (c) | UA Tony Curtis-Frank Lovejoy | Feb.'54 | 89m | Mar. 6 | 2205 | B | Very Good |
| Beat the Devil | UA Humphrey Bogart-Jennifer Jones | Mar.'54 | 92m | Mar. 6 | 2205 | B | Very Good |
| Beau Brummell (c) | MGM Stewart Granger-Elizabeth Taylor | Oct.'54 | Not Set | 84m | 2255 | B | Excellent |
| Beauties of the Night (Fr.-Eng. Titles) | UA Gerard Philipe-Gina Lollobrigida | Feb. 18,'54 | 170m | Dec. 19 | 2110 | B | Superior |
| Best Years of Our Lives (452) | RKO March-Loy-Andrews-Wright (reissue) | Sept.'54 | 108m | July 24 | 81 | A-2 | Very Good |
| Betrayed (428) (c) | MGM Clark Gable-Lana Turner | June 18,'54 | 108m | Aug. 7 | 97 | A-1 | Excellent |
| Big Chase (5327) | Lippert Lon Chaney-Glenn Langan | June.'54 | 74m | Mar. 13 | 2214 | B | Good |
| Big Rainbow (c) | RKO Jane Russell-Gilbert Roland | Dec.'53 | 80m | Jan. 30 | (S)2167 | A-2 | Good |
| Bigamist, The | Filmakers Joan Fontaine-Ida Lupino | Feb. 21,'54 | 74m | May 22 | 2 | A-1 | Very Good |
| Bitter Creek (5423) | AA Wild Bill Elliott | Jan. 29,'54 | 74m | May 22 | 2 | A-1 | Good |
| Black Glove (530f, | Lippert Alex Nicol | June.'54 | 81 1/2m | Aug. 14 | 105 | A-1 | Fair |
| Black Horse Canyon (c) (423) | Univ. Joel McCrea-Mari Blanchard | Sept. 24,'54 | 88m | Aug. 14 | 105 | A-1 | Good |
| Black Shield of Falworth, The (429) (c) | Univ. Tony Curtis-Janet Leigh | Sept.'54 | 99m | July 31 | 89 | A-2 | Good |
| Blackout (5309) | Lippert Dane Clark-Belinda Lee | Mar. 19,'54 | 87m | Apr. 24 | 2270 | B | Good |
| Border River (c) (409) | Univ. Joel McCrea-Yvonne de Carlo | Jan.'54 | 81m | Jan. 9 | 2134 | A-2 | Good |
| Both Sides of the Law (Brit.) (482) | U-I Peggy Cummins-Rosamund Johns | Jan.'54 | 94m | Jan. 16 | 2141 | A-2 | Good |
| Bounty Hunter, The (c) | WB Randolph Scott-Dolores Dorn | Not Set | 69m | June 12 | (S)27 | | |
| Bowery Boys Meet the Monsters (5419) | AA Bowery Boys | June 6,'54 | 65m | July 10 | 58 | A-1 | Fair |
| Boy From Oklahoma (320) (c) | WB Wili Rogers, Jr.-Nancy Olson | Feb. 27,'54 | 88m | Jan. 16 | 2141 | A-1 | Good |
| Brigadoon (CS) (c) | MGM Gene Kelly-Cyd Charisse | Sept. 24,'54 | 108m | Aug. 14 | 105 | A-1 | Very Good |
| Broken Lance (CS) (c) (419) | Fox Spencer Tracy-Richard Widmark | Aug.'54 | 96m | July 31 | 89 | A-2 | CS-Ss, Os, Ds |

C

| | | | | | | | |
|---|--|-------------|------|---------|------|-----|------------------------|
| Caine Mutiny, The (c)* | Col. Bogart-Ferrer-Johnson | Special | 125m | June 12 | 25 | A-1 | Superior |
| Capt. Kidd and the Slave Girl (c) | UA Anthony Dexter-Eva Gabor | May.'54 | 83m | May 29 | 10 | B | Good |
| Carmen Jones (422) (CS) (c) | Fox Dorothy Dandridge-Harry Belafonte | Oct.'54 | 95m | Mar. 27 | 2237 | B | Very Good |
| Carnival Story, The (c) (412)* | RKO Anne Baxter-Steve Cochran | Apr. 16,'54 | 86m | Mar. 6 | 2205 | A-2 | Excellent |
| Casanova's Big Night (c) (5316) | Para. Bob Hope-Joan Fontaine | Apr.'54 | 75m | Nov. 28 | 2085 | A-1 | Exc. 2D, 3D-Ss (2), Os |
| Cease Fire! (5308) (3D) | Para. Korean War | Jan.'54 | 69m | June 12 | 26 | A-1 | Good |
| Challenge the Wild (c) | UA George and Sheila Graham | June.'54 | 86m | | | | |
| Champion, The | UA Kirk Douglas-Frank Lovejoy (reissue) | Apr.'54 | 74m | June 19 | 33 | A-2 | Good |
| Charge of the Lancers (c) | Col. Paulette Goddard-Jean Pierre Aumont | Feb.'54 | 88m | Jan. 23 | 2157 | A-1 | Very Good |
| Command, The (CS) (c) (319)* | WB Guy Madison-Joan Weldon | Feb. 13,'54 | 78m | Dec. 12 | 2101 | A-1 | Good |
| Conquest of Everest (Brit.) (c) | UA Documentary | Apr. 23,'54 | 69m | Jan. 9 | 2134 | A-1 | Excellent |
| Cowboy, The (5308) (c) | Lippert Documentary | May 28,'54 | 87m | Oct. 31 | 2046 | A-1 | Very Good |
| Crazylegs (5324) | Rep. Elroy Hirsch-Lloyd Nolan | Feb. 15,'54 | 95m | | | | |
| Creature from the Black Lagoon (415-3D, 416-2D) | Univ. Richard Carlson-Julia Adams | Mar.'54 | 79m | Feb. 13 | 2182 | A-1 | Good |
| Crime Wave (308) | WB Gene Nelson-Sterling Hayden | Mar. 6,'54 | 74m | Jan. 16 | 2142 | A-2 | Good |
| Crossed Swords (c) | UA Errol Flynn-Gina Lollobrigida | Aug.'54 | 86m | July 31 | 89 | A-2 | Fair |
| Cry of the City (441) | 20th-Fox Victor Mature-Richard Widmark (reissue) | Mar.'54 | 95m | | | | |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED | | L. of D. Rating | Herald Review | Special Data |
|--|-------------|---|--------------|--------------------|------------|-----------------|---------------|----------------------------|
| | | | | (S)=synopsis Issue | Page | | | |
| D | | | | | | | | |
| Dangerous Mission (3D) (c) (410) | RKO | Victor Mature-Piper Laurie | Mar. 6,'54 | 75m | Feb. 27 | 2197 | A-1 | Fair |
| Dawn at Socorro (c) (430) | Univ. | Rory Calhoun-Piper Laurie | Sept.,'54 | 80m | July 24 | 81 | A-2 | Very Good |
| Dead End | Goldwyn | Sylvia Sidney-Humphrey Bogart (reissue) | June, '54 | | | | | 2D, 3D |
| Demetrius and the Gladiators (c) (CS) (415)* | Fox | Victor Mature-Susan Hayward | June, '54 | 101m | June 12 | 27 | A-2 | Excellent |
| Desperado, The (5426) | AA | Wayne Morris | June 20,'54 | 81m | July 10 | 57 | A-2 | CS-Ss, Ms, Os Very Good |
| Devil's Pitchfork (form. Ana-ta-han) (Japan) | Arias | Akemi Negishi | May 17,'54 | 91m | May 22 | 2 | Good | |
| Dial M for Murder (c) (327)* | WB | Ray Milland-Grace Kelly | May 29,'54 | 105m | May 1 | 2277 | A-2 | Excellent |
| Diamond Wizard, The (Brit.) | UA | Dennis O'Keefe-Margaret Sheridan | Not Set | 83m | July 24 | 82 | Fair | |
| Diary of a Country Priest (Fr.) | Brandon | Claude Laydu-Nicole Maurey | Apr. 5,'54 | 95m | Apr. 17 | 2261 | A-2 | Very Good |
| Dirty Hands (Fr.) | McDonald | Pierre Brasseur | May,'54 | 99m | May 22 | 2 | Very Good | |
| Dragnet (c) | WB | Jack Webb-Ben Alexander | Not Set | | | | | |
| Dragonfly Squadron (52) | AA | John Hodiak-Barbara Britton | Mar. 21,'54 | 84m | Feb. 13 | 2182 | Good | |
| Dream of Love (Fr.) | Davis | P. R. Willm-Mila Parley | June,'54 | 100m | June 19 | 34 | Fair | |
| Drive a Crooked Road | Col. | Mickey Rooney-Dianne Foster | Apr.,'54 | 82m | Mar. 20 | 2229 | A-2 | Good |
| Drums Across the River (c) (422) | Univ. | Audie Murphy-Lisa Gaye | June,'54 | 78m | May 22 | 1 | A-2 | Very Good |
| Drums of Tahiti (3D) (c) | Col. | Patricia Medina-Dennis O'Keefe | Jan.,'54 | 73m | Dec. 26 | 2119 | A-2 | Good |
| Duel in the Jungle (c) (332) | WB | Jeanne Crain-Dana Andrews | Aug. 21,'54 | 102m | Aug. 14 | 105 | Good | |
| Duffy of San Quentin (321) | WB | Joanne Dru-Paul Kelly | Mar. 13,'54 | 78m | Feb. 13 | 2182 | B | Good |
| E | | | | | | | | |
| Earrings of Madame De (Fr.) | Proctor | Boyer-Darrieux-De Sica | July 19,'54 | 105m | July 31 | 89 | Good | |
| Eddie Cantor Story (c) (316) | WB | Keeffe Brasselle-Marilyn Erskine | Jan. 30,'54 | 116m | Dec. 19 | 2109 | A-1 | Very Good |
| Edge of Divorce (Brit.) | Kingsley | Valerie Hobson-Philip Friend | July,'54 | 83m | July 10 | 57 | A-2 | Fair |
| Egg and I, The (426) | Univ. | C. Colbert-Fred MacMurray (reissue) | July,'54 | 108m | June 5 | 17 | Very Good | |
| Egyptian, The (420) (c) (CS) | Fox | Edmund Purdom-Gene Tierney | Sept.,'54 | | | | | CS-Ss, Ms, Os |
| El Alamein (620) | Col. | Scott Brady-Rita Moreno | Jan.,'54 | 67m | Dec. 12 | 2101 | A-1 | Fair |
| Elephant Walk (c) (5317)* | Para. | Elizabeth Taylor-Dana Andrews | June,'54 | 103m | Apr. 3 | 2245 | A-2 | Very Good |
| Enchanted Cottage (472) | RKO | Dorothy McGuire-Robert Young (reissue) | Mar.,'54 | 91m | | | | |
| Escape from Fort Bravo (c) (409) | MGM | William Holden-Eleanor Parker | Dec. 4,'53 | 98m | Nov. 7 | 2061 | A-1 | Very Good |
| Every Girl Should Be Married (570) | RKO | Cary Grant-Betsy Drake (reissue) | Aug. 7,'54 | | | | | |
| Executive Suite (423)* | MGM | Holden-Allyson-Stanwyck-March-Douglas | Apr.,'54 | 104m | Feb. 27 | 2197 | A-2 | Excellent |
| F | | | | | | | | |
| Fangs of the Wild (5311) | Lippert | Charles Chaplin, Jr.-Onslow Stevens | Apr. 2,'54 | 71m | Mar. 13 | 2214 | Good | |
| Far Country (c) (428) | Univ. | James Stewart-Ruth Roman | Not Set | | June 19 | (S)34 | | |
| Final Test (Brit.) | Continental | Robert Morley-Jack Warner | Jan.,'54 | 84m | Feb. 13 | 2183 | A-1 | Very Good |
| Fireman Save My Child (421) | Univ. | Spike Jones and His City Slackers | May,'54 | 80m | Apr. 24 | 2270 | A-1 | Good |
| Flame and the Flesh (c) (421) | MGM | Lana Turner-Carlos Thompson | May,'54 | 104m | May 1 | 2277 | B | Excellent |
| Flamenco (c) (Span.-Eng. Narr.) | Lewis | A. P. Lopez-Ballet Espanol | May 21,'54 | 110m | May 29 | 10 | Very Good | |
| Flight Nurse (5301) | Rep. | Joan Leslie-Forrest Tucker | Mar. 1,'54 | 90m | Nov. 7 | 2062 | A-1 | Fair |
| Forbidden (407) | Univ. | Tony Curtis-Joanne Dru | Jan.,'54 | 85m | Nov. 28 | 2086 | B | Good |
| Forever Female (5312) | Para. | G. Rogers-W. Holden-P. Douglas | Jan.,'54 | 93m | June 6 | 1861 | B | Excellent |
| Forty-Niners, The (5424) | AA | Wild Bill Elliott-Virginia Grey | May 9,'54 | 71m | May 8 | 2285 | A-2 | Good |
| Francis Joins the WACS (427) | Univ. | Donald O'Connor | Aug.,'54 | 95m | July 3 | 49 | A-1 | Excellent |
| French Line (c) (2D-437, 3D-407)* | RKO | Jane Russell-Gilbert Roland | Feb. 8,'54 | 102m | Jan. 9 | 2134 | C | Good |
| Fugitive in Trieste (Ital.) | IFE | Jacques Sernas | Jan.,'54 | 83m | Jan. 30 | 2167 | B | Fair |
| G | | | | | | | | |
| Gambler from Natchez (c) (417) | Fox | Dale Robertson-Debra Paget | Aug.,'54 | 88m | Aug. 7 | 97 | Good | |
| Garden of Evil (c) (CS) (416)* | Fox | Gary Cooper-Susan Hayward | July,'54 | 100m | July 3 | 49 | A-1 | Excellent |
| Genevieve (c) (Brit.) (481) | U-I | Dinah Sheridan-John Gregson | Feb.,'54 | 86m | Feb. 20 | 2190 | A-2 | CS-Ss, Ms, Os Excellent |
| Genoese Dragnet (Ital.) | IFE | Charles Rutherford-Lianella Carell | Mar.,'54 | 106m | Mar. 6 | 2206 | Good | |
| Geraldine (5302) | Rep. | John Carroll-Mala Powers | Apr. 1,'54 | 90m | Dec. 12 | (S)2103 | A-1 | |
| Gilbert & Sullivan (c) (Brit.) | UA | Maurice Evans-Robert Morley | Jan. 8,'54 | 105m | Oct. 31 | 2045 | A-1 | Excellent |
| Girl for Joe (325) (form. Force of Arms) | WB | William Holden-Nancy Olson (reissue) | May 15,'54 | 100m | | | | |
| Girls Marked Danger (Ital.-Eng. Dial.) | IFE | Silvana Pampanini-E. Rossi-Drago | June,'54 | 75m | June 12 | 27 | C | Fair |
| Give a Girl a Break (c) (412) | MGM | Marge & Gower Champion | Jan. 1,'54 | 82m | Dec. 5 | 2093 | A-1 | Good |
| Glenn Miller Story (c) (412)* | Univ. | James Stewart-June Allyson | Feb.,'54 | 116m | Jan. 9 | 2133 | A-1 | Excellent |
| Go, Man, Go | UA | Harlem Globetrotters-Dene Clark | Jan.,'54 | 82m | Jan. 23 | 2157 | A-1 | Excellent |
| Gog (3D) (c) | UA | Richard Egan-Constance Dowling | June,'54 | 81m | June 12 | 26 | A-1 | Very Good |
| Golden Coach (c) (Ital.-Eng. Dial.) | IFE | Anne Magnani | Jan.,'54 | 105m | Jan. 23 | 2158 | A-2 | 2D, 3D-Os Very Good |
| Golden Idol, The (5315) | AA | Johnny Sheffield | Jan. 10,'54 | 70m | | | | |
| Golden Mask (c) (Brit.) | UA | Wanda Hendrix-Van Heflin | Mar.,'54 | 88m | Mar. 13 | 2213 | A-2 | Good |
| Gone With the Wind (c) (430) | MGM | Gable-Leigh-de Havilland (reissue) | July,'54 | 222m | | | | |
| Gorilla At Large (c) (3D) (406) | 20th-Fox | Cameron Mitchell-Anne Bancroft | May,'54 | 84m | May 8 | 2286 | B | Fair |
| Great Diamond Robbery (419) | MGM | Red Skelton | Jan. 29,'54 | 69m | Dec. 5 | 2093 | A-1 | 3D, 3D(1) Good |
| Greatest Love, The (Ital.-Eng. Dial.) | IFE | Ingrid Bergman-Alexander Knox | Jan.,'54 | 113m | Jan. 16 | 2142 | A-2 | Good |
| Greatest Show on Earth (c) (5325) | Para. | Charlton Heston-Betty Hutton (reissue) | July,'54 | 153m | | | | |
| Guilt Is My Shadow (Brit.) | Stratford | Peter Reynolds-Elizabeth Sellars | Mar.,'54 | 86m | Mar. 27 | 2238 | Fair | |
| Gunga Din (479) | RKO | Cary Grant-Victor McLaglen (reissue) | July 1,'54 | 117m | | | | |
| Guy With a Grin (c) (327) (form. No Time for Comedy) | WB | James Stewart-R. Russell (reissue) | May 15,'54 | 93m | | | | |
| Gypsy Colt (419) (c) | MGM | Donna Corcoran-Frances Dee | Apr. 2,'54 | 72m | Jan. 30 | 2165 | A-1 | Good |
| H | | | | | | | | |
| Hans Christian Andersen (c) (351) | RKO | Danny Kaye-Jeanne Moreau | June 9,'54 | 112m | Nov. 29'52 | 1621 | A-1 | Excellent |
| Heat Wave (5310) | Lippert | Alex Nicol-Hillary Brooke | Apr. 16,'54 | 68m | | | | |
| Heidi (Swiss) | UA | Elsbeth Sigmund | Apr.,'54 | 98m | Dec. 26 | 2118 | A-1 | Very Good |
| Hell & High Water (c) (CS) (403) | *20th-Fox | Richard Widmark-Bella Darvi | Feb.,'54 | 103m | Feb. 6 | 2173 | A-1 | Excellent |
| Hell Below Zero (c) | Col. | Alan Ladd-Joan Tetzel | July,'54 | 91m | May 22 | 1 | A-2 | Ms, Os Very Good |
| Hell Raiders of the Deep (Ital.-Eng. Dial.) | IFE | Documentary | Aug.,'54 | 93m | May 8 | 2286 | B | Good |
| Hell's Half Acre (5304) | Rep. | Wendell Corey-Evelyn Keyes | June 1,'54 | 91m | Feb. 13 | 2183 | B | Fair |
| Her Twelve Men (429) (c) | MGM | Greer Garson-Robert Ryan | Sept.,'54 | 91m | July 3 | 49 | A-1 | Very Good |

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|---|--|---------------------|--------------|--------------------|----------|-----------------|---------------|------------------|
| | | | | (S)=synopsis Issue | Page | | | |
| High and the Mighty (329) (c)* (CS) WB | John Wayne-Claire Trevor | July 3, '54 | 147m | May 29 | 9 | A-2 | Superior | CS-Ss or Os |
| Highway Dragnet AA | Richard Conte-Joan Bennett | Jan., '54 | 71m | Jan. 30 | 2166 | A-2 | Good | |
| His Majesty O'Keefe (c) (315) WB | Burt Lancaster-Joan Rice | Jan. 16, '54 | 93m | Jan. 2 | 2125 | A-2 | Very Good | |
| Hobson's Choice (Brit.) UA | Charles Laughton-John Mills | June, '54 | 107m | June 12 | 25 | A-2 | Very Good | |
| Holly and the Ivy (Brit.) Pacemaker | Ralph Richardson-Celia Johnson | Feb., '54 | 80m | Feb. 13 | 2183 | A-2 | Excellent | |
| Hollywood Thrill-Makers (5321) Lippert | James Gleason | Jan. 15, '54 | 60m | Feb. 20 | (S) 2191 | | | |
| Home of the Brave UA | Arthur Kennedy M. Maxwell (reissue) | Apr., '54 | 99m | | | | | |
| Hondo (c) (3D) (312)* WB | John Wayne-Geraldine Page | Jan. 2, '54 | 83m | Nov. 28 | 2085 | A-1 | Excellent | |
| Horse's Mouth (Brit.) Mayer-Kingsley | Robert Beatty | Jan., '54 | 77m | Jan. 23 | 2158 | A-1 | Good | |
| Human Desire Col. | Glenn Ford-Gloria Grahame | Aug., '54 | 90m | Aug. 7 | 98 | B | Good | |
| Human Jungle AA | Gary Merrill-Jan Sterling | Sept. 28, '54 | | | | | | |
| I | | | | | | | | |
| Indiscretion of an American Wife Col. | Jennifer Jones-Montgomery Clift | July, '54 | 63m | Apr. 24 | 2270 | A-2 | Fair | |
| Intimate Relations (Fr.-Eng. Dial.) Carroll | Harold Warrender-Marian Spencer | Feb., '54 | 85m | Feb. 20 | 2190 | A-2 | Very Good | |
| Iron Glove, The (c) Col. | Robert Stack-Ursula Thiess | Apr., '54 | 77m | Mar. 27 | 2238 | A-1 | Good | |
| It Should Happen to You Col. | Judy Holliday-Peter Lawford | Mar., '54 | 87m | Jan. 16 | 2141 | A-2 | Very Good | |
| J | | | | | | | | |
| Jesse James vs. Daltons (c) (3D) Col. | Brett King-Barbara Lawrence | Apr., '54 | 65m | Jan. 23 | 2158 | A-2 | Good | 2D, 3D |
| Jivero (5311) (c) Para. | Fernando Lamas-Rhonda Fleming | Feb., '54 | 91m | Jan. 23 | 2157 | A-2 | Good | |
| Johnny Dark (c) (424) Univ. | Tony Curtis-Piper Laurie | July, '54 | 85m | June 5 | 17 | A-1 | Very Good | |
| Johnny Guitar (c) (5307)* Rep. | Joan Crawford-Sterling Hayden | Aug., '54 | 110m | May 8 | 2285 | A-2 | Excellent | |
| Jolson Story, The (c) Col. | Larry Parks-Evelyn Keyes (reissue) | Not Set | 124m | May 1 | 2278 | A-2 | Excellent | Ss(2) or Os |
| Jubilee Trail (c) (5303) Rep. | Vera Ralston-Forrest Tucker | May 15, '54 | 103m | Jan. 23 | 2158 | A-2 | Good | |
| Julius Caesar MGM | Brando, Calhern, Garson, Kerr, Mason | Spec. | 121m | June 6 | 1861 | A-1 | Superior | |
| Jungle Gents (5420) AA | Leo Gorcy-Huntz Hall | Sept. 5, '54 | | | | | | |
| Jungle Man-Eaters Col. | Johnny Weissmuller | June, '54 | 68m | May 29 | 10 | A-1 | Fair | |
| K | | | | | | | | |
| Keys of the Kingdom (358) 20th-Fox | Gregory Peck-Thomas Mitchell (reissue) | Jan., '54 | 137m | | | | | |
| Khamishie—Five Tales from Israel Israel-America | English Dialogue | May 6, '54 | 110m | May 8 | 2286 | | Very Good | |
| Khyber Patrol (c) UA | Richard Egan-Dawn Addams | Not Set | | Apr. 24 | (S) 2271 | | | |
| Killer Leopard (5412) AA | Johnny Sheffield | Aug. 22, '54 | | | | | | |
| Killers From Space (409) RKO | Peter Graves-Barbara Bestor | Jan. 23, '54 | 71m | Jan. 30 | 2166 | A-1 | Fair | |
| King of the Khyber Rifles (c)* (401) (CS) Fox | Tyrone Power-Terry Moore | Jan., '54 | 100m | Dec. 26 | 2117 | A-1 | Excellent | CS-Ss, Ms, Os |
| King Richard & the Crusaders (c) (331) WB | Rex Harrison-George Sanders | Aug. 7, '54 | 113m | July 10 | 57 | A-2 | Excellent | Cs-Ss |
| Knights of the Round Table (c) (CS) (413)* MGM | Robert Taylor-Ava Gardner | Jan. 15, '54 | 115m | Dec. 26 | 2117 | A-1 | Superior | CS-Ss or Ds |
| Knock on Wood (c) (5319) Para. | Danny Kaye-Mai Zetterling | July, '54 | 103m | Apr. 3 | 2245 | A-1 | Excellent | |
| L | | | | | | | | |
| Laughing Anne (Brit.) (c) (5305) Rep. | Wendell Corey-Margaret Lockwood | July 1, '54 | 90m | May 8 | 2285 | B | Good | |
| Law vs. Billy the Kid (c) Col. | Scott Brady-Betta St. John | Aug., '54 | 73m | July 24 | 82 | A-2 | Good | |
| Lawless Rider, The UA | Johnny Carpenter-Frankie Darro | July, '54 | | | | | | |
| The Little Caesar (317) WB | Edward G. Robinson (reissue) | Feb. 6, '54 | 80m | | | | | |
| Little Kidnappers, The (Brit.) UA | Duncan Macrae-Jean Anderson | Not Set | | | | | | |
| Living It Up (c) (5320) Para. | Dean Martin-Jerry Lewis | Aug., '54 | 95m | May 1 | 2277 | A-1 | Excellent | |
| Long Gun, The (c) UA | George Montgomery-Dorothy Malone | Apr., '54 | 78m | Apr. 10 | 2254 | A-1 | Good | |
| Lonely Night, The Mayer-Kingsley | Marian Seldes-Charles W. Moffat | Mar., '54 | 62m | Apr. 10 | 2253 | A-2 | Very Good | |
| Long, Long Trailer, The (c) (416)* MGM | Lucille Ball-Desi Arnaz | Feb. 19, '54 | 96m | Jan. 9 | 2133 | A-1 | Excellent | |
| Long Wait, The UA | Anthony Quinn-Peggie Castle | May, '54 | 93m | May 1 | 2278 | B | Good | |
| Loophole (5414) AA | Barry Sullivan-Dorothy Malone | Mar. 28, '54 | 80m | Feb. 20 | 2189 | A-2 | Good | |
| Lost Patrol (480) RKO | Victor McLaglen (reissue) | July 1, '54 | 73m | | | | | |
| Lovers of Toledo (Ital.-Eng. Titles) Hakim | Alida Valli-Pedro Armendariz | Apr., '54 | 75m | May 8 | 2286 | A-1 | Fair | |
| Lucky Me (c) (CS) (324) WB | Doris Day-Robert Cummings | Apr. 24, '54 | 100m | Apr. 17 | 2261 | A-1 | Good | CS-Ss or Os |
| M | | | | | | | | |
| Ma and Pa Kettle at Home (418) Univ. | Marjorie Main-Percy Kilbride | Apr., '54 | 81m | Mar. 13 | 2213 | A-1 | Good | |
| Mad Magician, The (c) (3D) Col. | Vincent Price-Mary Murphy | May, '54 | 72m | Mar. 27 | 2238 | A-2 | Good | 2D, 3D |
| Magnificent Obsession (428) (c) Univ. | Jane Wyman-Rock Hudson | Aug., '54 | 108m | May 15 | 2293 | A-2 | Excellent | |
| Make Haste to Live (5306) Rep. | Dorothy McGuire-Stephen McNally | Aug. 1, '54 | 90m | Apr. 10 | 2253 | A-2 | Good | |
| Malta Story (Brit.) UA | Alec Guinness-Jack Hawkins | Not Set | 98m | July 17 | 65 | A-1 | Good | |
| Man Between, The (Brit.) UA | James Mason-Claire Bloom | Feb., '54 | 100m | Nov. 14 | 2069 | B | Excellent | |
| Man Crazy (339) 20th-Fox | Neville Brand-Christine White | Dec., '53 | 79m | Dec. 19 | 2110 | B | Good | |
| Man in the Attic (340) 20th-Fox | Constance Smith-Jack Palance | Dec., '53 | 82m | Dec. 26 | 2119 | B | Fair | |
| Man With a Million (c) (Brit.) UA | Gregory Peck-Jane Griffiths | June, '54 | 90m | May 29 | 9 | A-1 | Excellent | |
| Massacre Canyon Col. | Phil Carey-Audrey Totter | May, '54 | 66m | Apr. 10 | 2254 | A-2 | Good | |
| Melody of Love (Ital.-Eng. Titles) IFE | Giacomo Rondinella | Apr. 17, '54 | 96m | Apr. 24 | 2270 | A-1 | Fair | |
| Men of the Fighting Lady (425) (c)* MGM | Van Johnson-Walter Pidgeon | June, '54 | 80m | May 15 | 2293 | A-1 | Excellent | |
| Miami Story, The Col. | Barry Sullivan-Luther Adler | May, '54 | 75m | Apr. 10 | 2254 | A-2 | Good | |
| Miss Robin Crusoe (c) (338) 20th-Fox | Amanda Blake-George Nader | Feb., '54 | 75m | | | | | |
| Miss Sadie Thompson (c) (3D)* Col. | Rita Hayworth-Jose Ferrer | Feb., '54 | 91m | Dec. 26 | 2117 | B | Exc. | 2D, 3D-Ss(2), Os |
| Mr. Blandings Builds His Dream House (473) RKO | Cary Grant-Myrna Loy | (reissue) Apr., '54 | 94m | | | | | |
| Mr. Hulot's Holiday (Fr.) GBD | Jacques Tati | June, '54 | 85m | July 3 | 50 | | Excellent | |
| Mr. Potts Goes to Moscow (Brit.) (5400) Stratford | George Cole-Nadia Gray | Mar. 14, '54 | 93m | Sept. 19 | 1998 | | Very Good | |
| Mistress of the Mountains (Ital.) Davis | Vivi Gioi | Jan., '54 | 90m | Dec. 12 | 2102 | | Good | |
| Moment of Truth (Fr.-Eng. Titles) Arlan-Franco | Michele Morgan-Jean Gabin | May, '54 | 87m | May 22 | 3 | | Good | |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED | | L. of D. | Herald Rating | Special Review Data |
|---|----------------|------------------------------------|-----------------------|----------|---------|----------|---------------|-------------------------|
| | | | | (S) | Issue | | | |
| Money from Home (c)* (5316—3D, 5330—2D) | Para. | Dean Martin-Jerry Lewis | Feb., '54 | 100m | Dec. 5 | 2093 | A-1 | Excel. 2D, 3D-Ss(2), Os |
| Monster from the Ocean Floor (5328) | Lippert | Anne Kimball-Stuart Wade | May 21, '54 | 64m | | | | |
| Monte Carlo Baby (Brit.) | Filmakers | Audrey Hepburn-Jules Munshin | May, '54 | 70m | June 19 | 33 | | |
| My Heart Sings (Ital.) | IFE | Ferruccio Tagliavini | Mar., '54 | 99m | Mar. 13 | 2214 | A-2 | Fair Good |
| N | | | | | | | | |
| Naked Alibi (431) | Univ. | Sterling Hayden-Gloria Grahame | Oct., '54 | 86m | | | B | |
| Naked Jungle, The (c) (5315) | Para. | Eleanor Parker-Charlton Heston | Mar., '54 | 95m | Feb. 13 | 2181 | A-2 | Good |
| New Faces (c) (CS) (409) | Fox | Eartha Kitt-Robert Clary | Mar., '54 | 98m | Feb. 20 | 2189 | 'B | Excellent |
| Night People (c) (CS) (407) | Fox | Gregory Peck-Rita Gam | Mar., '54 | 93m | Mar. 20 | 2229 | A-2 | Very Good CS-Ss, Ms, Os |
| O | | | | | | | | |
| On the Waterfront | Col. | Marlon Brando-Eva Marie Saint | Aug., '54 | 108m | July 17 | 65 | A-2 | Excellent |
| Orchestra Wives (445) | Fox | Glenn Miller & Orch. | May, '54 | 94m | | | | |
| Othello | UA | Orson Welles-Fay Compton | Jan., '54 | | Jan. 9 | (S)2135 | | |
| Out of This World (c) | Kupferman | Lowell Thomas, Sr. & Jr. Narrators | Apr., '54 | 75m | Apr. 24 | 2269 | A-1 | Very Good |
| Outcast, The (c) (5308) | Rep. | John Derek-Joan Evans | Oct., '54 | 90m | June 26 | 41 | A-2 | Very Good |
| Outlaw Stallion, The (c) | Col. | Phil Carey-Dorothy Patrick | July, '54 | 64m | June 19 | 33 | | Very Good |
| Overland Pacific (c) | UA | Jack Mahoney-Peggie Castle | Feb., '54 | 73m | Feb. 13 | 2182 | A-2 | Good |
| P | | | | | | | | |
| Paid to Kill (5326) | Lippert | Dane Clark | June 25, '54 | 70m | | | | |
| Paratrooper (619) (c) | Col. | Alan Ladd-Leo Genn | Jan., '54 | 87m | Dec. 26 | 2118 | | Very Good |
| Paris Playboys (5418) | AA | Leo Gorcey-Huntz Hall | Mar. 7, '54 | 62m | Mar. 13 | 2214 | A-1 | Fair |
| Path to the Kingdom (Span.) | Master | Dominique Blanchard | Jan., '54 | 85m | Dec. 19 | 2110 | A-1 | Good |
| Personal Affair (Brit.) | UA | Gene Tierney-Leo Genn | Feb., '54 | 82m | Jan. 9 | 2133 | A-2 | Good |
| Phantom of the Rue Morgue (3D) (c) (322)* | WB | Karl Malden-Patricia Medina | Mar. 27, '54 | 84m | Mar. 6 | 2206 | A-2 | Good |
| Phantom Stallion (5331) | Rep. | Rex Allen | Feb. 10, '54 | 54m | May 22 | (S)3 | | 2D, 3D |
| Pickwick Papers (Brit.) | Mayer-Kingsley | Nigel Patrick-James Hayter | May, '54 | 109m | Apr. 10 | 2253 | A-1 | Excellent |
| Pinocchio (c) (493) | RKO | Disney Feature | (reissue) Apr., '54 | 87m | | | | |
| Playgirl (420) | Univ. | Shelley Winters-Barry Sullivan | May, '54 | 85m | Apr. 24 | 2269 | B | Good |
| Pride of the Blue Grass (c) (5410) | AA | Lloyd Bridges-Vera Miles | Apr. 4, '54 | 71m | Feb. 20 | 2189 | A-1 | Fair |
| Prince Valiant (c) (CS) (411) | 20th-Fox | Robert Wagner-Janet Leigh | Apr., '54 | 100m | Apr. 10 | 2254 | A-1 | Excellent CS-Ss, Ms, Os |
| Princess of the Nile (c) (414) | 20th-Fox | Jeffrey Hunter-Debra Paget | July, '54 | 71m | June 19 | 33 | A-2 | Fair |
| Prisoner of War (427) | MGM | Ronald Reagan-Dewey Martin | May, '54 | 81m | Apr. 3 | 2245 | A-2 | Fair |
| Public Enemy (318) | WB | Jean Harlow-James Cagney | (reissue) Feb. 6, '54 | 83m | | | A-2 | |
| Pushover | Col. | Fred MacMurray-Phil Carey | Aug., '54 | 88m | July 24 | 81 | | Very Good |
| Q-R | | | | | | | | |
| Queen of Sheba (Ital.-Eng.) (5324) | Lippert | Gino Cervi-Leonora Ruffo | Feb. 12, '54 | 99m | Nov. 14 | 2070 | A-2 | Fair |
| Queen's World Tour, A (c) | UA | Documentary | Mar., '54 | 84m | Mar. 13 | 2213 | A-1 | Good |
| Quo Vadis (c) (411) | MGM | Robert Taylor-Deborah Kerr | (reissue) Jan., '54 | 168m | | | | |
| Rachel and the Stranger (469) | RKO | Loretta Young-William Holden | (reissue) Feb., '54 | 93m | | | | |
| Racing Blood (c) (410) | 20th-Fox | Bill Williams-Jean Porter | Mar., '54 | 76m | Mar. 27 | 2238 | A-1 | Fair |
| Raid (c) (408) | Fox | Van Heflin-Anne Bancroft | Aug., '54 | 83m | July 31 | 89 | A-1 | Very Good |
| Rails Into Laramie (c) (419) | Univ. | John Payne-Mari Blanchard | Apr., '54 | 81m | Mar. 20 | 2229 | A-2 | Good |
| Rear Window (c) | Para. | James Stewart-Grace Kelly | Aug., '54 | 112m | July 17 | 65 | A-2 | Excellent |
| Red Garters (c) (5314) | Para. | Rosemary Clooney-Jack Carson | Mar., '54 | 91m | Feb. 6 | 2173 | B | Very Good Ss(2) or Os |
| Red River Shore (5234) | Rep. | Rex Allen | Dec. 15, '53 | 54m | Dec. 26 | 2118 | A-1 | Good |
| Return from the Sea (5409) | AA | Jan Sterling-Neville Brand | July 25, '54 | 80m | July 24 | 82 | A-1 | Good |
| Return to Treasure Island (c) | UA | Tab Hunter-Dawn Addams | July, '54 | 75m | June 26 | 41 | A-1 | Good |
| Rhapsody (420) (c) | MGM | Elizabeth Taylor-Vittorio Gassman | Apr. 16, '54 | 115m | Feb. 13 | 2181 | A-1 | Good |
| Ride Clear of Diablo (c) (413) | Univ. | Audie Murphy-Susan Cabot | Mar., '54 | 81m | Feb. 6 | 2173 | A-2 | Very Good |
| Riders of the Purple Sage (443) | 20th-Fox | Geo. Montgomery-Rob. Barrat | (reissue) Mar., '54 | 56m | | | | |
| Riders to the Stars (c) | UA | Richard Carlson-Herbert Marshall | Jan. 29, '54 | 81m | Mar. 27 | 2237 | A-1 | Good |
| Riding Shotgun (c) (323) | WB | Randolph Scott-Wayne Morris | Apr. 10, '54 | 75m | Mar. 6 | 2206 | A-1 | Good |
| Ring of Fear (c) (CS) (330) | WB | Clyde Beatty-Pat O'Brien | July 24, '54 | 93m | July 3 | 50 | A-2 | Very Good |
| Riot in Cell Block 11 (51) | AA | Neville Brand-Leo Gordon | Feb. 28, '54 | 80m | Feb. 13 | 2181 | A-2 | Excellent |
| River Beat (5329) | Lippert | Phyllis Kirk-John Bentley | July 16, '54 | 73m | July 24 | 81 | | Good |
| River of No Return (c) (CS)* (405) | 20th-Fox | Robert Mitchum-Marilyn Monroe | May, '54 | 91m | Apr. 24 | 2269 | B | Very Good Cs-Ss, Ms, Os |
| Rob Roy (c) (Brit.) (494) | Disney-RKO | Richard Todd-Glynis Johns | Feb. 27, '54 | 87m | Nov. 28 | 2086 | A-1 | Good |
| Rocket Man, The (412) | 20th-Fox | Charles Coburn-Spring Byington | Apr., '54 | 79m | May 1 | 2278 | A-1 | Good |
| Rogue Cop | MGM | Robert Taylor-Janet Leigh | Oct., '54 | | | | | |
| Rose Marie (CS) (c) (418) | MGM | Blyth-Keal-Lamas-Main | Mar. 19, '54 | 102m | Mar. 6 | 2205 | A-1 | Excellent CS-Ss or Ds |
| Royal Tour, The (418) (CS) (c) | Fox | Queen Elizabeth and Philip | July, '54 | 96m | June 26 | 41 | | Very Good CS-Ss, Ms, Os |
| S | | | | | | | | |
| Seadia (c) (415) | MGM | Cornel Wilde-Mel Ferrer | Feb. 5, '54 | 80m | Jan. 2 | 2125 | A-1 | Good |
| Sabrina | Para. | Audrey Hepburn-Humphrey Bogart | Not Set | 113m | Aug. 7 | 97 | B | Excellent |
| Saint's Girl Friday (411) | RKO | Louis Hayward-Naomi Chance | Apr. 15, '54 | 68m | Mar. 27 | 2238 | B | Good |
| Saracen Blade, The (c) | Col. | Ricardo Montalban-Betta St. John | June, '54 | 76m | May 22 | 2 | B | Good |
| Saskatchewan (414) (c)* | Univ. | Alan Ladd-Shelley Winters | Mar., '54 | 87m | Feb. 27 | 2197 | A-2 | Very Good |
| Scarlet Spear, The (c) | UA | John Archer-Martha Hyers | Mar., '54 | 78m | Mar. 27 | 2238 | | Fair |
| Scotch on the Rocks (Brit.) | Kingsley | Ronald Squire-Kathleen Ryan | June, '54 | 77m | June 12 | 27 | A-1 | Good |
| Scudda Hoo-Scudda Hay (c) (440) | Fox | June Haver | (reissue) Mar., '54 | 95m | | | | |
| Sea of Lost Ships (5213) | Rep. | John Derek-Wanda Hendrix | Feb., '54 | 85m | Oct. 31 | 2046 | A-1 | Good |
| Secret Document—Vienna (Fr.) | Davis | Frank Villard-Rene St. Cyr | Feb. 15, '54 | 90m | Jan. 30 | 2166 | | Fair |
| Secret of the Incas (c) (5318) | Para. | Charlton Heston-Nicole Maurey | June, '54 | 101m | May 22 | I | B | Very Good |
| Security Risk (5417) | AA | John Ireland-Dorothy Malone | Aug. 8, '54 | | | | | |
| Sensualita (Ital.-Eng. Dial.) | IFE | Eleanor Rossi Drago | Apr., '54 | 72m | May 22 | 3 | C | Fair |
| Seven Brides for Seven Brothers (CS) (c) (426) | MGM | Jane Powell-Howard Keel | Aug., '54 | 103m | June 5 | 17 | A-2 | Excellent CS-Ss or Ds |
| Shanghai Story, The | Rep. | Ruth Roman-Edmond O'Brien | Not Set | | Apr. 24 | (S)2271 | | |
| She Couldn't Say No (408) | RKO | Jean Simmons-Robert Mitchum | Feb. 15, '54 | 89m | Jan. 16 | 2141 | A-2 | Good |
| Side Street Story (Ital.) | Burstyn | Toto | July, '54 | 84m | Aug. 14 | 105 | | Very Good |
| Siege, The (5323) | Lippert | Special | Sept. 17, '54 | | | | | |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED | | L. of D. | Rating | Herald Review | Special Data |
|-------------------------------------|----------------|---------------------------------------|-----------------------|--------------|------------|----------|--------|---------------|--------------|
| | | | | (S)=synopsis | Issue Page | | | | |
| Siege at Red River (c) (404) | 20th-Fox | Van Johnson-Joanne Dru | May, '54 | 86m | Mar. 27 | 2237 | A-1 | Good | |
| Silent Raiders (5404) | Lippert | Richard Bartlett-Earle Lyon | Aug. 6, '54 | 65m | | | | | |
| Silver Lode (c) (413) | RKO | John Payne-Lizabeth Scott | June, '54 | 80m | May 22 | 2 | A-1 | Good | 2D, 3D |
| Singin' in the Corn | Col. | Judy Canova-Allen Jenkins (reissue) | Jan., '54 | 64m | | | | | |
| Sins of Rome (414) | RKO | Messimo Girotti, Ludmilla Tcherina | June, '54 | 75m | July 3 | 50 | | Good | |
| Son of Sinbad (color) (3D) | RKO | Dale Robertson-Peggy Castle | June, '54 | 90m | Jan. 30 | (S)2167 | | | |
| Southwest Passage (3D) (c) | UA | Joanne Dru-Rod Cameron | Apr., '54 | 82m | Apr. 17 | 2261 | A-2 | Good | 3D, 3D(1) |
| Spanish Main (475) | RKO | Maureen O'Hara-Paul Henreid (reissue) | May 1, '54 | 100m | | | | | |
| Spell of Ireland, The (c) | Celtic | Documentary | May 10, '54 | 77m | May 8 | 2286 | A-1 | Good | |
| Spice of Life (Fr.) | Mayer-Kingsley | Noel-Noel | Jan., '54 | 71m | Jan. 16 | 2142 | A-2 | Excellent | Cs-Ss |
| Star Is Born, A (CS) (c) | WB | Judy Garland-James Mason | Not Set | | Apr. 24 | (S)2270 | | | |
| Stations West (478) | RKO | Dick Powell | (reissue) June 1, '54 | 92m | | | | | |
| Stormy the Thoroughbred (c) | Disney | M. R. Valdez-Robert Skene | Mar., '54 | 45m | Mar. 13 | 2214 | | Very Good | |
| Street With No Name (442) | 20th-Fox | Richard Widmark-Lloyd Nolan (reissue) | Mar., '54 | 91m | | | | | |
| Student Prince, The (CS)* (c) (424) | MGM | Ann Blyth-Edmund Purdon | June, '54 | 107m | May 29 | 9 | A-1 | Excellent | |
| Sun Valley Serenade (446) | Fox | Glenn Miller & Orch. | (reissue) May, '54 | 86m | | | | | |
| Susan Slept Here (c) | RKO | Dick Powell-Debbie Reynolds | July, '54 | 97m | June 26 | 41 | B | Very Good | |

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|---|----------|--------------------------------------|-----------------------|------|---------|-------|-----|-----------|---------------|
| Tall in the Saddle (471) | RKO | John Wayne | (reissue) Mar., '54 | 87m | | | | | |
| Tanganyika (c) (425) | Univ. | Van Heflin-Ruth Roman | July, '54 | 81m | June 12 | 26 | A-1 | Good | |
| Taza, Son of Cochise (c) (410—3D, 411—2D) | Univ. | Rock Hudson-Barbara Rush | Feb., '54 | 79m | Jan. 30 | 2165 | A-1 | Good | 2D, 3D, 3D(1) |
| Tennessee Champ (417) (c) | MGM | Shelley Winters-Dewey Martin | Mar. 5, '54 | 73m | Feb. 20 | 2189 | B | Good | |
| Terror Street (5304) | Lippert | Dan Duryea | Dec. 4, '53 | 83m | Dec. 5 | 2093 | | Good | |
| Them (328)* | WB | James Whitmore-Edmund Gwenn | June 19, '54 | 94m | Apr. 10 | 2253 | A-1 | Very Good | |
| They Won't Believe Me (474) | RKO | Susan Hayward-Robert Young (reissue) | Apr., '54 | 95m | | | | | |
| Thing, The (477) | RKO | K. Tobey-M. Sheridan | [reissue] June 1, '54 | 87m | | | | | |
| Three Coins in the Fountain (CS) (c) (413)* | 20th-Fox | Clifton Webb-Dorothy McGuire | May, '54 | 102m | May 15 | 2293 | A-1 | Excellent | CS-Ss, Ms, Os |
| Three Sailors and a Girl (c) (314)* | WB | Jane Powell-Gordon MacRae | Dec. 26, '54 | 95m | Nov. 28 | 2085 | B | Good | |
| Three Young Texans (c) (402) | 20th-Fox | Mitzi Gaynor-Jeff Hunter | Jan., '54 | 78m | Jan. 16 | 2142 | A-2 | Fair | |
| Thunder Over the Plains (c) (313) | WB | Randolph Scott-Phyllis Kirk | Dec. 12, '53 | 82m | Nov. 7 | 2061 | A-1 | Good | |
| Thunder Pass (5405) | Lippert | Dane Clark-Wanda Hendrix | July 23, '54 | | | | | | |
| Tobor the Great | Rep. | Charles Drake-Karin Booth | Not Set | | June 19 | (S)34 | | | |
| Top Banana (c) | UA | Phil Silvers-Rose Marie | Feb., '54 | 100m | Jan. 30 | 2165 | B | Very Good | |
| Trent's Last Case (Brit.) (5212) | Rep. | Michael Wilding-Margaret Lockwood | Jan. 1, '54 | 90m | Oct. 17 | 2030 | A-2 | Fair | |
| Trouble in the Glen (Brit.) (c) | Rep. | Margaret Lockwood-Orson Welles | Not Set | | June 19 | (S)34 | | | |
| Tumbleweed (c) (405) | Univ. | Audio Murphy-Lori Nelson | Dec., '53 | 80m | Nov. 21 | 2077 | A-1 | Very Good | |
| Turn the Key Softly (Brit.) | Astor | Yvonne Mitchell-Terence Morgan | Mar., '54 | 81m | Jan. 30 | 2166 | | | |
| Two Guns and a Badge (5427) | AA | Wayne Morris, Beverly Garland | Sept. 12, '54 | | | | | | |

U-V

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|----------------------------|-------------|------------------------------|---------------------|-----|---------|------|-----|-----------|--|
| Unconquered | Margolies | Helen Keller, Documentary | June, '54 | 55m | June 12 | 25 | A-1 | Excellent | |
| Unholy Four (5401) | Lippert | Paulette Goddard | Aug. 20, '54 | 80m | | | | | |
| Untamed Heiress (5325) | Rep. | Judy Canova-Don Barry | Apr. 12, '54 | 70m | Apr. 24 | 2260 | A-1 | Good | |
| Valley of the Kings (c) | MGM | Eleanor Parker-Robert Taylor | July, '54 | 86m | July 10 | 57 | A-2 | Excellent | |
| Valley of the Sun (470) | RKO | Lucille Ball-James Craig | [reissue] Feb., '54 | 84m | | | | | |
| Vanishing Prairie, The (c) | Buena Vista | True-Life Adventure | Not Set | 71m | Aug. 7 | 97 | | Excellent | |
| Victory at Sea | Schaefer | Documentary | Aug. '54 | 97m | May 22 | 2 | A-1 | Very Good | |

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|---------------------------------|-----------|---------------------------------------|---------------------|------|---------|------|-----|-----------|---------------|
| War Arrow (c) (408) | Univ. | Jeff Chandler-Maureen O'Hara | Jan., '54 | 78m | Dec. 12 | 2101 | A-1 | Good | |
| Weak and the Wicked (5432) | Stratford | Glynis Johns-John Gregson | July 18, '54 | 72m | July 24 | 82 | A-2 | Good | |
| Westerner, The | Goldwyn | Gary Cooper | [reissue] June, '54 | | | | | | |
| White Christmas (c) | Para. | Crosby-Kaye-Clooney | Not Set | | | | | | |
| White Fire (5317) | Lippert | Scott Brady-Mary Castle | Jan. 1, '54 | 82m | Feb. 13 | 2183 | | | VV-Ds |
| Wicked Woman | UA | Beverly Michaels-Richard Egan | Jan. 8, '54 | .77m | Nov. 28 | 2087 | B | Good | |
| Wild One (623) | Col. | Marlon Brando-Mary Murphy | Feb., '54 | 79m | Dec. 26 | 2118 | B | Good | |
| Will Any Gentleman? (Brit.) | Stratford | George Cole-Veronica Hurst | Feb., '54 | 84m | | | | | |
| Window, The (571) | RKO | Barbara Hale-Bobby Driscoll (reissue) | Aug. 7, '54 | | | | | | |
| Witness to Murder | UA | Barbara Stanwyck-George Sanders | May, '54 | 83m | Apr. 17 | 2261 | A-2 | Very Good | |
| Woman's World, A (421) (c) (CS) | Fox | Webb-Allyson-Heflin-Bacall | Oct., '54 | | | | | | CS-Ss, Ms, Os |
| World for Ransom (5408) | AA | Dan Duryea | Jan. 31, '54 | 82m | Feb. 13 | 2182 | | Fair | |

X-Y-Z

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|---------------------------|-------|------------------------------|--------------|-----|---------|---------|-----|-----------|--|
| Yankee Pasha (c) (417) | Univ. | Jeff Chandler-Rhonda Fleming | Apr. '54 | 84m | Mar. 13 | 2213 | A-2 | Very Good | |
| Yellow Mountain (432) (c) | Univ. | Lex Barker-Mala Powers | Oct., '54 | | | | | | |
| Yellow Tomahawk, The (c) | UA | Rory Calhoun-Peggy Castle | May, '54 | 82m | May 8 | 2285 | A-2 | Good | |
| Yukon Vengeance (5331) | AA | Kirby Grant-Mary E. Kay | Jan. 17, '54 | 68m | Jan. 16 | (S)2142 | A-1 | | |

FEATURES LISTED BY COMPANIES — PAGE 73, ISSUE OF JULY 17, 1954
 SHORT SUBJECTS CHART APPEARS ON PAGES 106-107, ISSUE OF AUGUST 14, 1954

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 7,291 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

| | EX | AA | AV | BA | PR |
|---|-----|----|----|----|----|
| Act of Love (U.A.) | — | 3 | 3 | 18 | 12 |
| Adventures of Robinson Crusoe (U.A.) | 1 | 6 | — | — | — |
| Alaska Seas (Par.) | — | — | 7 | 16 | 17 |
| Arrow in the Dust (A.A.) | — | 2 | 10 | 8 | 1 |
| *Bad for Each Other (Col.) | — | 2 | 4 | 15 | 7 |
| Bait (Col.) | — | 1 | 2 | 5 | 4 |
| Battle of Rogue River (Col.) | — | 1 | 6 | 9 | 5 |
| Beachhead (U.A.) | — | 12 | 23 | 21 | 5 |
| Beat the Devil (U.A.) | 19 | 2 | 3 | 15 | 15 |
| Best Years of Our Lives (RKO reissue) | 2 | 3 | 9 | 23 | 14 |
| Black Horse Canyon (U-I) | 1 | 8 | 10 | 8 | — |
| *Border River (U-I) | 1 | 11 | 34 | 14 | 4 |
| Boy from Oklahoma (W.B.) | 20 | 20 | 36 | 30 | 11 |
| Carnival Story, The (RKO) | 7 | 16 | 14 | 7 | 8 |
| Casanova's Big Night (Par.) | — | 1 | 10 | 22 | 31 |
| *Cease Fire! (Par.) | — | 7 | 13 | 20 | 9 |
| Charge of the Lancers (Col.) | — | 7 | — | 2 | 4 |
| Command, The (W.B.) | 14 | 27 | 24 | 9 | 6 |
| Conquest of Mt. Everest (U.A.) | 1 | 1 | — | 5 | — |
| Crazylegs (Rep.) | — | 2 | 9 | 6 | 3 |
| Creature from the Black Lagoon (U-I) | 5 | 27 | 28 | 12 | 4 |
| Crime Wave (W.B.) | — | — | 5 | 7 | 6 |
| Dangerous Mission (RKO) | — | 2 | 12 | 15 | 6 |
| Demetrius and the Gladiators (20th-Fox) | 13 | 5 | 2 | — | — |
| Dial M for Murder (W.B.) | 4 | 42 | 13 | 12 | 5 |
| Dragonfly Squadron (A.A.) | 1 | 3 | 10 | 6 | 1 |
| Drive a Crooked Road (Col.) | — | 5 | 3 | 11 | 2 |
| Drums Across the River (U-I) | — | 13 | 25 | 5 | — |
| Duffy of San Quentin (W.B.) | — | — | 1 | 6 | 6 |
| *Eddie Cantor Story (W.B.) | 4 | 44 | 47 | 14 | 20 |
| Elephant Walk (Par.) | 14 | 32 | 12 | 2 | — |
| Executive Suite (MGM) | 10 | 32 | 38 | 20 | 6 |
| Fireman, Save My Child (U-I) | — | 2 | 5 | 7 | 12 |
| Flame and the Flesh (MGM) | — | 7 | 23 | 24 | 7 |
| *Forbidden (U-I) | — | 2 | 29 | 22 | 9 |
| *Forever Female (Par.) | 8 | 3 | 15 | 23 | 30 |
| French Line (RKO) | 8 | 17 | 6 | 3 | — |
| Garden of Evil (20th-Fox) | 9 | 6 | 1 | — | — |
| Genevieve (U-I) | 4 | 7 | 4 | 5 | — |
| Geraldine (Rep.) | — | — | 2 | 10 | — |
| *Give a Girl a Break (MGM) | — | 7 | 24 | 40 | 15 |
| Glenn Miller Story (U-I) | 115 | 51 | 9 | 4 | — |
| Golden Mask (U.A.) | — | — | 3 | 2 | 3 |
| *Go, Man, Go (U.A.) | 9 | 20 | 11 | 4 | 2 |
| Gorilla at Large (20th-Fox) | — | — | 1 | 4 | 1 |
| Great Diamond Robbery (MGM) | — | 9 | 12 | 19 | 7 |
| †Greatest Show on Earth (Par. Reissue) | — | 1 | — | 4 | — |
| Gypsy Colt (MGM) | 2 | 16 | 23 | 7 | 2 |
| Heidi (U.A.) | 3 | 1 | 6 | — | 6 |
| Hell Below Zero (Col.) | — | 7 | 9 | 6 | — |
| Hell and High Water (20th-Fox) | 32 | 20 | 7 | — | 1 |
| Hell's Half Acre (Rep.) | — | 1 | 16 | 3 | 5 |
| High and the Mighty, The (W.B.) | 14 | 3 | — | — | — |
| *Highway Dragnet (A.A.) | — | 3 | 4 | 2 | 2 |
| *His Majesty O'Keefe (W.B.) | 14 | 25 | 34 | 45 | 19 |
| Hondo (W.B.) | 87 | 50 | 19 | 2 | 5 |
| Indiscretion of an American Wife (Col.) | — | 1 | 1 | 3 | 3 |
| It Should Happen to You (Col.) | 2 | 3 | 24 | 12 | 22 |

| | EX | AA | AV | BA | PR |
|--|-----|----|----|----|----|
| Jesse James vs. the Daltons (Col.) | 4 | 15 | 12 | 9 | 3 |
| *Jivaro (Par.) | — | 5 | 17 | 24 | 6 |
| Johnny Dark (U-I) | 1 | 10 | 8 | 3 | 1 |
| Johnny Guitar (Rep.) | 20 | 17 | 17 | — | — |
| *Jubilee Trail (Rep.) | — | 5 | 27 | 23 | 13 |
| Julius Caesar (MGM) | 9 | 15 | 4 | — | — |
| King of the Khyber Rifles (20th-Fox) | 24 | 15 | 11 | 1 | 3 |
| Knights of the Round Table (MGM) | 16 | 36 | 6 | 3 | 9 |
| †Knock on Wood (Par.) | 2 | — | 4 | — | — |
| Little Caesar (W.B. Reissue) | 7 | 2 | 2 | 12 | 3 |
| Long, Long Trailer, The (MGM) | 100 | 84 | 10 | 1 | 1 |
| Long Wait, The (U.A.) | — | 7 | 2 | 1 | 1 |
| Lucky Me (W.B.) | 1 | 7 | 13 | 30 | 5 |
| Ma and Pa Kettle at Home (U-I) | 41 | 56 | 23 | 4 | 6 |
| Mad Magician, The (Col.) | — | 1 | 5 | 2 | 3 |
| Magnificent Obsession (U-I) | 7 | — | — | — | — |
| Make Haste to Live (Rep.) | — | 1 | 3 | 3 | 3 |
| Man Between, The (U.A.) | — | 3 | 5 | 4 | 3 |
| Men of the Fighting Lady (MGM) | 5 | 10 | 24 | 5 | 1 |
| Miami Story, The (Col.) | — | 3 | 15 | 7 | 3 |
| Money from Home (Par.) | 9 | 54 | 19 | 6 | 2 |
| Naked Jungle, The (Par.) | 3 | 35 | 24 | 13 | 5 |
| New Faces (20th-Fox) | 7 | 1 | 4 | 7 | 4 |
| Night People (20th-Fox) | 22 | 9 | 21 | 3 | 1 |
| Overland Pacific (U.A.) | — | — | 6 | 2 | 3 |
| Paratrooper (Col.) | 2 | 32 | 46 | 26 | 5 |
| Paris Playboys (A.A.) | — | 2 | 3 | — | 2 |
| Personal Affair (U.A.) | — | — | 2 | — | 5 |
| Phantom of the Rue Morgue (W.B.) | 16 | 6 | 17 | 10 | 5 |
| Pinocchio (Disney-RKO Reissue) | 27 | 13 | 11 | 8 | 1 |
| Playgirl (U-I) | — | — | 10 | 9 | 21 |
| Pride of the Blue Grass (A.A.) | — | 1 | — | 5 | 4 |
| Prince Valiant (20th-Fox) | 14 | 16 | 12 | 3 | 7 |
| Prisoner of War (MGM) | 1 | 5 | 14 | 3 | 3 |
| Public Enemy (W.B. Reissue) | — | 4 | 3 | 11 | 3 |
| Quo Vadis (MGM Reissue) | 10 | 24 | 18 | 10 | 5 |
| Racing Blood (20th-Fox) | — | — | 5 | — | 8 |
| Rails into Laramie (U-I) | 1 | 1 | 19 | 17 | 4 |
| Red Garters (Par.) | 1 | 9 | 25 | 27 | 14 |
| Rhapsody (MGM) | 1 | 20 | 13 | 22 | 10 |
| Ride Clear of Diablo (U-I) | 4 | 8 | 33 | 7 | 5 |
| Riders to the Stars (U.A.) | — | 1 | 7 | 11 | 3 |
| Riding Shotgun (W.B.) | — | 8 | 17 | 22 | 3 |
| Riot in Cell Block 11 (A.A.) | — | 9 | 42 | 18 | 2 |
| River of No Return (20th-Fox) | 50 | 8 | 12 | — | 2 |
| Rob Roy (Disney-RKO) | — | 3 | 18 | 16 | 13 |
| Rose Marie (MGM) | 23 | 11 | 13 | 1 | 2 |
| Saadie (MGM) | — | 1 | 9 | 25 | 28 |
| Saskatchewan (U-I) | 21 | 56 | 57 | 8 | 7 |
| Secret of the Incas (Par.) | — | 5 | 14 | 12 | 3 |
| She Couldn't Say No (RKO) | — | 3 | 20 | 26 | 12 |
| Siege at Red River (Fox) | — | 6 | 19 | 15 | 3 |
| Silver Lode (RKO) | — | 1 | 7 | 4 | 1 |
| Southwest Passage (U.A.) | — | — | 6 | 7 | 3 |
| Student Prince (MGM) | 4 | 4 | 8 | 5 | — |
| Tanganyika (U-I) | — | 4 | 4 | 5 | 3 |
| Taza, Son of Cochise (U-I) | 4 | 8 | 26 | 11 | 8 |
| Tennessee Champ (MGM) | — | 1 | 7 | 23 | 25 |
| Them (W.B.) | 3 | 15 | 8 | 8 | 7 |
| Three Coins in the Fountain (20th-Fox) | 27 | 29 | 2 | 1 | — |
| Top Banana (U.A.) | — | 2 | 7 | 13 | 25 |
| Untamed Heiress (Rep.) | — | 2 | — | 8 | 1 |
| War Arrow (U-I) | — | 35 | 48 | 16 | 6 |
| Wicked Woman (U.A.) | — | 3 | 6 | 1 | 3 |
| Wild One (Col.) | — | 22 | 14 | 6 | 4 |
| Witness to Murder (U.A.) | — | 4 | 6 | 3 | 3 |
| Yankee Pasha (U-I) | — | 16 | 35 | 19 | 6 |
| Yellow Tomahawk (U.A.) | — | — | 10 | 2 | 1 |

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